

CANTATA BWV 010

J.S.BACH

(2ª EDICIÓN)

“MEINE SEEL ERHEBT DEN HERREN”

INDICE

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COLECCIÓN DE CANTATAS

DE

J.S.BACH

CANTATA BWV 010

2ª EDICIÓN

TEXTOS EN ALEMAN

PAGINAS 004 – 012

DIE MUSIKALISCHE ENTWICKLUNG IN BACHS KANTATENWERK

Autor : Gerhard Schuhmacher (1973)

Bachs Kantatenschaffen ist in der zahlenmäßigen Verteilung der Werke von der Aufgabenstellung seiner jeweiligen beruflichen Tätigkeit , in der musikalischen Gestaltung von seiner Auseinandersetzung mit der zeitgenössischen Musik und den gegebenen Aufführungsmöglichkeiten abhängig . Als Organist in **Mühlhausen** (1707 – 1708) und am Hof in **Weimar** (1708 – 1714) hat er zu vereinzelt Anlässen geistliche und weltliche Kantaten komponiert . In **Weimar** gehörte es ab März 1714 zu seinen Aufgaben als Konzertmeister , monatlich eine Kirchenkantate aufzuführen , während er als Hofkapellmeister an dem calvinistischen Hof in **Köthen** (1717 bis April 1723) lediglich Huldigungskantaten komponierte ; für Kirchenkantaten gab es keine Aufführungsmöglichkeit . Erst mit der Übernahme des Thomaskantorats entstand für **Bach** die Verpflichtung , an jedem Sonntag (mit Ausnahme des zweiten , dritten und vierten Advent und der Passionszeit) sowie am Johannis-,Michaelis-, und Reformationstfest und drei Marienfesten eine Kantate zu musizieren . So beginnt er erst in Leipzig systematisch Kantaten zu komponieren und – wenn der Nekrolog zutrifft – einen Fundus von fünf Jahrgängen nach dem Kirchenjahr zu schaffen . Dabei greift er auch die früheren Werke zurück , so daß nicht alle Kantaten der Jahrgänge in Leipzig entstanden sind . In den ersten beiden Jahren seiner Leipziger Amtszeit schafft er zwei Jahrgänge , der dritte verteilt sich der Entstehung nach auf die Jahre 1725 – 1727 und wird durch Aufführungen von Werken seines Meiningener Veters **Johann Ludwig Bach** ergänzt .Für die beiden letzten Jahrgänge , die der Nekrolog nennt , gibt es nur wenig Anhaltspunkte ; noch vor 1730 reißt die Kontinuität ab ,soweit sie sich in der Überlieferung zeigt , aber noch bis in die 1740er Jahre komponiert **Bach** immer wieder einzelne Kantaten und reiht sie in die bestehenden Jahrgänge ein . Die Überlieferung der Aufführungen gibt darüber Aufschluß . So ist die Kantate BWV 140 , “**Wachet auf , ruft uns die Stimme**” zum 27 . Sonntag nach Trinitatis 1731 entstanden und in den Jahrgang der Choralkantaten eingereiht worden . So viele Sonntage nach Trinitatis gab es während **Bachs** Leipziger Zeit dann nur noch 1742 . Von seinen weltlichen Kantaten arbeitete er einige ganz zu Kirchenkantaten um oder entnahm ihnen einzelne Arien oder Chöre , zu denen er sich dem musikalischen Affekt entsprechende Texte dichten ließ . So geht der Eingangschor des Weihnachtsoratoriums (Kantate am ersten Weihnachtstag) “**Jauchzet , frohlocket**” auf den Chor “**Tönet , ihr Pauken! Erschallet , Trompeten!**” der gleichnamigen Glückwunschkantate BWV 214 zurück .

Zwei der frühesten erhaltenen Kantaten Bachs , **“Aus der Tiefe rufe ich , Herr , zu dir BWV 131 und der Actus Tragicus (‘Gottes Zeit ist die allerbeste Zeit’) BWV 106** , unterscheiden sich grundsätzlich von den späteren Kantaten , beide bestehen formal aus kurzen , ineinander übergehenden Abschnitten . Die Soloteile sind eher als Ariosi denn als kurze Arien zu bezeichnen , Rezitative fehlen überhaupt . Die gattungsmäßigen Vorbilder sind denn auch nicht Buxtehudes Kantaten (wie in dem unten noch zu besprechenden BWV 4) , sondern das geistliche Konzert und die Motette . Der **Actus Tragicus** , zu einer Trauerfeier entstanden , fällt durch die Textwahl auf : Zitate aus dem Alten und Neuen Testament sind so gruppiert und dem Kirchenlied gegenübergestellt , daß die Elemente sich gegenseitig interpretieren . Dergleichen war in Sachsen und Thüringen damals in zahlreichen Begräbniskompositionen zum Musikalischen Kuntsgewerbe herabgesunken . Bachs Werk – Alfred Dürr spricht zu Recht von einem **“Geniewerk , wie es auch großen Meistern nur selten gelingt und mit dem der Zweiundzwanzigjährige alle seine Zeitgenossen mit einem Schlage weit hinter sich läßt”** – ragt dadurch weit über den Durchschnitt hinaus , daß es mit der Gruppierung der Texte und der instrumentalen Zitierung des Liedes zum gesungenen Bibeltext eine ausdrucksstarke Schichtung erhält . Was gattungsmäßig eine lange geübte Tradition war , erfuhr in der konsequenten Durchstrukturierung des Details und der formalen Disposition seine personalistische Prägung . In der Instrumentalbesetzung mit je zwei Blockflöten und Gamben mit Continuo in BWV 106 , Oboe , Fagott , Violine , zwei Violoncelli und Continuo in BWV 131 steht Bach ebenfalls in der älteren (vor allem süddeutschen) Tradition , bei den Streichern die Mittel- und nicht die Violinlage klanglich zu betonen .

In der Kompositionen der Weimarer Zeit wirkt sich bei Bach erstmals die Kenntnis italienischer Musik aus , vermutlich durch den auch selbst komponierenden Herzog Johan Ernst von Sachsen-Weimar vermittelt , von dem Bach zwei Konzerte für Orgel bearbeitete . Wahrscheinlich brachte der Herzog von seiner Reise in die Niederlande Werke italienischer Komponisten mit , denn bald nach seiner Rückkehr (1714) entstanden Bachs erste Bearbeitungen von Werken Vivaldis , die erst 1713 im Druck erschienen waren . Auch wird in den Kantaten das in Italien ausgeprägte Streichorchester in zunehmendem Maße die Grundlage des Instrumentalparts . 1714 tritt innerhalb des Bachschen Werks der Dichter Erdman Neumeister in Erscheinung , der von nun an den Kantatentypus Bachs grundlegend bestimmte . In gewisser Hinsicht ist von diesem Zeitpunkt an die Geschichte der BachKantate auch die Geschichte des Neumeisterschen Kantatentypus . Erstmals verwendet Bach jetzt die Da Capo-Arie der italienischen Oper , ebenso das Rezitativ , sowohl als Secco (nur vom Continuo gestützt) wie auch als Accompagnato (mit Orchesterbegleitung) . **“Soll ichs kürzlich aussprechen , so siehet eine Cantata nicht anders aus als ein Stück**

aus einer Opera , vom Stylo Rezitativo und Arien zusammengesetzt" , schreibt Neumeister im Vorwort zu einer Textausgabe früherer Kantaten (1704) . **"Was die Arien belanget , sollen selbige..... allemal einen Affect , oder ein Morale , oder sonst was besonders in sich halten . Und hierzu mag man nach eignem Gefallen ein bequiem Genus erkiesen . Kann man bei einer Arie das sogenannte Capo , oder den Anfang , in einem vollkommenen Sensu wiederholen , läßt es in der Musik gar nette"** (Philipp Spitta) .Neumeisters Kantaten sehen in der Regel zwei Paare von frei gedichteten Rezitativen und Arien vor ; Bach hat vor allem den Schlußchoral hinzugefügt , aber auch gelegentlich im Instrumentalpart Kirchenlieder textlos verarbeitet . Bedeutsam ist seine Ausweitung des Rezitativs durch ariose Einschübe zur Ausdeutung einzelner Wörter oder durch den Abschluß mit einem Arioso .

Die Beschäftigung mit italienischer Musik eröffnet Bach ein neues Feld der musikalischen Gestaltung . Zur Singstimme treten nur in der Arie oftmals obligate Instrumente , deren Auswahl und Verwendung zunehmend an symbolischer Bedeutung gewinnen . IN BWV 182 wechseln die Instrumente noch häufig , in der Pfingskantate **Erschallet , ihr Lieder** BWV 172 (1714) verwendet Bach drei Trompeten und Pauken im Orchester , die Arie **"O heiligste Dreifaltigkeit"** ist mit Baß , drei Trompeten und Continuo besetzt ,wobei die Tonsymbolik der Instrumente in Verbindung mit signalhafter Motivik im christlichen Sinne umgedeutet ist . Rezitativ und Arie in Bachs Kantaten verlangen in hohes Maß an Virtuosität von Sängern und solistischen Instrumentalisten , gelegentlich auch der Continuospieler , und beziehen neben der instrumentalen Symbolik auch die motivische und figurenmäßige mit ein . Bereits in **Gleichwie der Regen und Schnee vom Himmel fällt** , BWV 18 , eine der frühesten Kantaten nach einem Text von Neumeister , werden im Rezitativ einzelne Wörter tonsymbolisch ausgedeutet .

Indem Bach sich den Anregungen der italienischen Musik öffnete und sie seinem Ausdruckswillen anverwandelte , fand er noch nicht gleich zu jener reifen Ausgewogenheit der Leipziger Kantaten , in denen jeweils ein Rezitativ einer Arie oder einem Duett vorausgeht . In den frühen Kantaten gibt es mehrfach die Reihung von Arien ohne Rezitative als Zwischenglieder (z.B. BWV 182 , 172 , 12) , aber auch die Reihung von Rezitativen (BWV 18) , daneben kennt er , seitdem er den Typus der Neumeister-Kantaten praktiziert , den regelmäßigen Wechsel von Rezitativ und Arie (BWV 61 und in der Solokantate BWV 199) . Die Klärung der formalen Gesamtdisposition , oftmals verbunden mit einer symmetrischen Anordnung der Sätze um einen zentralen , ist für viele Leipziger Kantaten charakteristisch . Ein anders wichtiges Gestaltungsmittel der formalen Gliederung ist die Rahmung von ein oder zwei Paaren von Rezitativ und Arie (oder Duett) durch einem freien Satz am Anfang und den Schlußchoral . Da Bach in Leipzig einen guten Chor zur Verfügung hatte , gewinnen vor allem die Eingangschöre an Bedeutung und formale Vielfalt . Satztypen der Instrumentalmusik

werden abgewandelt und als Sätze mit Chor für die Kantate umgedeutet . Die schon in Weimar symbolisch verwendete Form der französischen Overtüre zu der Kantate **Nun komm , der Heiden Heiland** , BWV 61 , geschrieben für den ersten Adventsonntag (Beginn des Kirchenjahres) , wird z.B.in BWV 20 und 97 wieder aufgegriffen . Gleichsam ein Violinkonzertsatz ist der Eingangsschor zu **Christ unser Herr zum Jordan kam** , BWV 7 (1724) , wenn man die von der Solovioline begleiteten Choralabschnitte mit den Soloepisoden und die instrumentalen Zwischenstücke mit den Tuttianteilen eines Konzerts vergleicht . Auffallend ist dabei die Ähnlichkeit in der figurenmäßig-violintypischen Anlage der Violinpartie mit dem Solopart im ersten Satz von Bachs Violinkonzert a-moll .

Als Bach mit der Komposition von Kantaten begann , war die Choralbearbeitung in Kantaten kaum mehr üblich . Der alte Buxtehude führte seine Art der Kantaten zu Ende , jüngere Komponisten lösten sich zunehmend vom Kirchenlied , um in freieren Formen und selbstgeschaffenen Melodien zu neuen Texten ihre Vorstellungen zu verwirklichen . Das Kirchenlied blieb in der Komposition fast nur noch Grundlage entsprechender Orgelmusik . Dagegen gibt es in der mitteldeutschen , speziell auch in der Leipziger Tradition des 17. und frühen 18. Jahrhunderts zahlreiche Beispiele dafür , daß wegen der über Jahrzehnte feststehenden Predigttexte Prediger oftmals auch das Sonntagslied der Predigt zugrunde legten ; es ist wahrscheinlich , aber nicht nachweisbar , daß Bach mit einem Theologen in der Weise zusammenarbeitete , daß bei dem fast vollständigen Jahrgang der Choralkantaten , die dem jeweiligen Sonntagslied gelten , der Liedpredigt die musikalische Ausdeutung zugeordnet wurde . An den Choralkantaten wird in besonderer Weise Bachs Verhältniss zur Tradition und zugleich seine eigene Ausweitung traditioneller Formtypen deutlich . Noch aus der Mühlhausener Zeit stammt **Christ lag in Todes Banden** BWV 4 . Das Werk ähnelt formal Buxtehudes Choralkantaten , indem nach einem kurzen einleitenden Sinfonia Strophe für Strophe mit wechselnder Besetzung komponiert ist . Im Gegensatz zu Buxtehude verzichtet Bach auf der Ritornelle zwischen den Strophen , fügt aber in der ersten Strophe dem motettischen Satz des Chores eine in sich lebendige kontrapunktische Schicht nach Art der Orgelpartiten des späten 17. Jahrhunderts hinzu . In der übrigen Strophen ist die Liebmelodie sehr deutlich beibehalten , wenn auch der Satztyp von Strophe zu Strophe wechselt . In **Lobet dem Herren** BWV 137 wird noch einmal der originale Liedtext durch alle Strophen beibehalten , doch ist Bach in dieser Leipziger Kantate mit der Melodie sehr viel freizügiger umgegangen und hat dabei einzelne Strophen zu arienhaften Sätzen mit obligaten Instrumenten umgestaltet . In Ahnlehnung an den Neumeisterschen Kantatentypus nach Bibeltexten wird für die Leipziger Choralkantaten die Beibehaltung des Originaltextes der ersten und letzten Liedstrophe zur Regel , während die Mittelstrophen für Rezitative und Arien umgedichtet

werden .Während Rezitative , Arien und Schlußchoral den entsprechenden Sätzen in Kantaten nach anderen Texten entsprechen , ist die musikalische Gestaltung der ersten Textstrophe von Interesse . Der Eingangschor von **Herr Christ , der einge Gottessohn** BWV 96 zeigt den von Bach bevorzugten Typus : Die Liedmelodie wird von einer Chorstimme (hier : Alt) gesungen , zu der die übrigen Stimmen polyphon geführt sind und einzelne Wörter tonsymbolisch ausdeuten , aber motivisch von Cantus firmus frei sind . Der Chorsatz ist eingebunden in einen in sich selbständigen Orchestersatz , der die Zwischenspiele zwischen den einzelnen Choralzeilen liefert . Gattungsmäßig leitet sich dieser Satztyp vom Choralvorspiel und Orgelchoral ab , mit anderen Worten , Bach hat die Tradition des Orgelchorals auf die Kantate übertragen und ausgeweitet , denn der Chorsatz ist im Sinne des 16. und frühen 17. Jahrhunderts eine in sich selbständige Liedmotette .

In **Wachet auf , ruft uns die Stimme** BWV 140 (1731) ist vom Lied her Christus der Bräutigam und die Seele (des Gläubigen) die Braut . Mit dem Eingangschor als Choralfantasie , in einer ähnlichen Übertragung , wie sie oben geschildert wurde , dem vierten Satz als Tenor-Arie (Lied) und dem Schlußchoral (7.Satz) sind alle Textstrophen beibehalten . Ergänzend dazu sind im Sinne des Dialogs Texte aus dem Alten und Neuen Testament für die Rezitative (Nr. 2 , 5) und Duette (Nr. 3 , 6) herangezogen worden . Der Dialog als musikalische Gattung wurde 1644 von Andreas Hammerschmidt eingeführt und diente vorzugsweise der personifizierten Darstellung religiöser Gegebenheiten , insbesondere dem Gespräch Gottes mit dem Menschen (Seele) . Bemerkenswert sind die beiden Duette der Kantaten **Wenn kömmt du , mein Heil** verbindet das Heilsverlangen des Gläubigen in der melodisch-ausdrucksmäßigen Haltung , wie sie auch in der großen Arie **Erbarme dich** aus der Matthäus-Passion enthalten ist und mit der das Duett auch die Violine als Soloinstrument gemeinsam hat , mit dem Typus des Liebesduetts der barocken Oper . Im zweiten Duett **Mein Freud ist mein** ist der Affekt erfüllter Liebessehnsucht (mit Oboe als solistischem Instrument) zu einem introvertierten Lienesduett geworden ; Bach bediente sich in beiden Fällen der damals voll ausgereiften Formtypen der Oper , gab aber beiden Duetten durch seinem vertieften Ausdruck uns die Wahl der obligaten Instrumente einen zusätzlichen symbolischen Sinn , denn die obligate Violine steht bei ihm stets im Zusammenhang mit dem Menschen , die Holzbläser im Zusammenhang mit dem Göttlichen . Die Kantate **Ich geh und suche mit Verlangen** BWV 49 ist von Bach selbst als Dialogus bezeichnet , Christus (Baß) als Bräutigam , die Seele (Sopran) als Braut . Der Schlußschatz der Kantate basiert auf der siebten Strophe der Liedes **Wie schön leuchtet uns der Morgenstern** , das Philipp Nicolai 1599 als **Ein geistliches Brautlied** im Anhang an eine längst vergessene Erbaungsschrift veröffentlicht hatte , zusammen mit **Wachet auf , ruft uns die Stimme** . Im beiden Kantaten ist Bach dem textlich-theologischen Sujet gefolgt und hat durch die sinngemäße Übertragung des

Liebesduetts und diesen Verinnerlichung eine neue Dimension des Ausdrucks gewonnen .

In den Kantaten Bachs ist die Verwendung von Soloinstrumenten bemerkenswert , die vielfach mit den praktischen Möglichkeiten in Wechselwirkung stehen . So sind die ab 1726 auftretenden obligaten Orgelpartien für den damals sechzehnjährigen Friedemann gedacht . Als Trompeter stand der berühmte Ratsmusiker Reiche zur Verfügung . Während Bach in Köthen die ersten konzertanten Werke für Traversflöte schrieb (h-Moll Suite , 5. Brandenburgisches Konzert) , verwendete er in Leipzig zunächst nur Blockflöten , ab 1724 und dann häufiger die Traversflöte . Offenbar hatte er einen geeigneten Spieler gefunden . Darin wie in der Besetzung mit ausgefallenen Instrumenten (Oboe da caccia , das auf Bachs Anregung mit einer fünften Saite ausgestattete Violoncello piccolo , dessen Partien auch auf der von Bach selbst entworfenen Viola pomposa ausführbar sind z.B. in BWV 6 , 41 , 49 , 180) zeigt sich sein Interesse für Neues , aber auch sein eminent praktisches Denken . Einige Kantaten enthalten als Einleitung einen Instrumentalsatz , der oft auf ein Vorbild aus eigenen Solokonzerten , auf andere Sätze (z.B. aus das Präludium der Partita E-dur für Violine solo in BWV 29) oder allgemein auf die Idee des Konzertanten zurückgeht .

Die Vielfalt in Bachs Kantatenwerk ist im vokalen wie im instrumentalen Bereich nach einer Zeit des Lernens und des Sammelns von Erfahrungen nicht so sehr eine Frage der Entwicklung im Sinn des Verbesserns , sondern beruht auf der Entfaltung von zahlreichen Form- und Ausdrucksmöglichkeiten , der Auseinandersetzung mit der eigenen Tradition und dem international Neuen . Es ist Teil der Größe Bachs , daß die Kantaten über den Auftragscharakter hinausweisen und sich darin trotz aller Rücksichten auf die praktischen Möglichkeiten eine künstlerische Freiheit bewahren .

BWV 010 – 00 – BIOGRAPHISCHE DATEN

Meine Seele erhebt den Herren nimmt unter Bachs Choralkantaten insofern eine Sonderstellung ein , als ihr kein evangelisches Kirchenlied zugrunde liegt , sondern das **Magnificat** der Lobgesang der Maria (Lukas 1 , 46 – 55) , in Martin Luthers Übersetzung . Dieser Text ist von alters her ein Bestandteil der Vesperliturgie . Ihn sangen die Thomaner zu Bachs Zeit in den Leipziger Nachmittagsgottesdiensten vierstimmig auf die gregorianische Melodie des 9. Psalmtons . Zu Mariae Heimsuchung (2.Juli) ist dieser Text jedoch zugleich Evangelienlesung , und das gab den Anstoß zu seiner Vertonung als Choralkantate . Bachs unbekannter Librettist hat die Verse 46-48 (Satz 1) , 54 (Satz5) und die im Psalmgesang übliche abschließende **Doxologie** (Satz 7) im Wortlaut beibehalten und die übrigen Verse zu Rezitativen und Arien umgedichtet .

Bachs Komposition ist zum 2. juli 1724 als fünfte Choralkantate innerhalb des Jahrgangs II entstanden . Der Eingangssatz beginnt mit einer eigentematischen Instrumentalsinfonia der oboenverstärkten Streicher . Der Chor ist in den Instrumentalsatz eingefügt und trägt die einzelnen Halbverse abschnittsweise vor . Die Melodie des 9. Psalmtons liegt zum ersten Vers im Sopran , der Unterstimmensatz ist polyphon aufgelockert , seine Thematik dem Instrumentalsatz entlehnt . Zum zweiten Vers wandert die Choralweise in den Alt , doch ist diese Hälfte des Satzes im wesentlichen die subdominanttransponierte , im Stimmtausch vorgetragene Wiederholung der ersten . Die Rückkehr zur Haupttonart erreicht Bach durch Einbau eines choralfreien Chorsatzes in die Schlußwiederholung der Einleitungssinfonia .

Die beiden Arien der Kantate unterscheiden sich in Besetzung und Satzweise . Die erste (Satz 2) verlangt Streicher mit registermäßig hinzutretenden oder pausierenden Oboen in konzertierendem Satz . Die zweite (Satz 4) wird nur vom Basso continuo begleitet , dessen einleitende Ritornelltakte in den Gesangsteilen als **Basso quasi ostinato** wiederkehren .

Im duett (Satz 5) wird nicht nur der Bibeltext beibehalten , auch die Melodie des 9. Psalmtons erklingt zum eigethematischen , imitierenden Satz der Singstimmen als instrumentales Zitat . Bach hat diesen Satz später als Transkription für Orgel (BWV 648) in eine sechs bei Schübler gestochenen Choräle aufgenommen .

Die beiden Rezitative beginnen jeweils als continuobegleitetes Secco . Das erste (Satz 3) weitet sich am Schluß zum Arioso . Noch eindrucksvoller jedoch festigt sich das zweite (Satz 6) am Schluß zum motivgeprägten Accompagnato , dessen Streicherfiguren die Erfüllung der Verheißung Gottes , von der im Text die Rede ist , hervorheben . In schlicht-vierstimmigem Satz sind die beiden abschließenden Verse vertont . Die Choralweise des 9. Psalmtons liegt im Sopran .

BWV 010 – 01 – CHOR

*Meine Seel erhebt den Herren ,
Und mein Geist freuet sich Gottes , meines Heilandes ;
Denn er hat seine elende Magd angesehen .
Siehe , von nun an werden mich selig preisen alle Kindeskind .*

BWV 010 – 02 – ARIE

*Herr , der du stark und mächtig bist ;
Gott , dessen Name heilig ist ,
Wie wunderbar sind deine Werke!
Du siehest mich Elenden an ,
Du hast an mir so viel getan ,
Daß ich nicht alles zähl und merke .*

BWV 010 – 03 – REZITATIV

*Des Höchsten Güt und Treu
Wird alle Morgen neu
Und währet immer für und für
Bei denen , die allhier
Auf seine Hilfe schaun
Und ihm in wahrer Furcht vertraun .
Hingegen übt er auch Gewalt
Mit seinen Arm
An denen , welche weder kalt
Noch warm
Im Glauben und im Lieben sein ;
Die nacket , bloß und blind ,
Die voller Stolz und Hoffart sind ,
Will seine Hand wie Spreu zerstreun .*

BWV 010 – 04 – ARIE

*Gewaltige stößt Gott vom Stuhl
Hinunter in den Schwefelfuhl ;
Die Niedem pflegt Gott zu erhöhen ,
Daß sie wie Stern am Himmel stehen .
Die Reichen läßt Gott bloß und leer ,
Die Hungrigen füllt er mit Gaben ,
Daß sie auf seinem Gnadenmeer
Stets Reichtum und die Fülle haben .*

BWV 010 – 05 – DUETT (MIT CHORAL)

Er denket der Barmherzigkeit und hilft seinem Diener Israel auf .

BWV 010 – 06 – REZITATIV

*Was Gott den Vätern alter Zeiten
Geredet und verheißen hat ,
Erfüllt er auch im Werk und in der Tat ,
Was Gott dem Abraham ,
Als er zu ihm in seine Hütten kam ,
Versprochen und geschworen ,
Ist , da die Zeit erfüllet war , geschehen .
Sein Same mußte sich so sehr
Wie Sand am Meer
Und Stern am Firmament ausbreiten ,
Der Heiland war geboren ,
Das menschliche Geschlecht von Tod und allem Bössen
Und von des Satans Sklaverei
Aus lauter Liebe zu erlösen ;
Dum bleibts darbei ,
Daß Gottes Wort voll Gnad und Wahrheit sei .*

BWV 010 – 07 – CHORAL

*Lob und Preis sei Gott dem Vater und den Sohn und dem heiligen Geiste
, wie es war im Anfang , jetzt und immerdar und von Ewigkeit zu Ewigkeit
Amen*

COLECCION DE CANTATAS

DE

J.S.BACH

CANTATA BWV 010

2º EDICION

TEXTOS EN ESPAÑOL

PAGINAS : 014 - 023

EVOLUCION MUSICAL DE BACH EN LAS CANTATAS

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Traducción (del texto francés) : Antonio Armendáriz .

La producción de Cantatas de Bach depende , por lo que se refiere a la repartición de las obras , de las tareas que correspondían al músico en los diversos puestos que ocupó ; desde el punto de vista musical , varía según el interés sentido por Bach en tal o cual compositor contemporáneo , así como a las circunstancias prácticas de ejecución musical .

Mientras fue organista en **Mühlhausen** (1707 /1708) y en la corte de **Weimar** (1708 / 1714) , tuvo que componer en algunas ocasiones Cantatas espirituales o profanas . En **Weimar** , a partir de Marzo de 1714 , intervenir en la composición y en la ejecución de una Cantata religiosa cada mes , formaba parte de sus atribuciones de **Konzertmeister** ., mientras que en el período de 1717 a Abril de 1723 , donde fue Maestro de Capilla en la corte calvinista de **Coethen** , compuso únicamente unas Cantatas de homenaje ; el culto reformado adoptado por el Príncipe no admitía las Cantatas de iglesia . Solamente cuando asumió sus funciones de **Kantor** en Santo Tomás de **Leipzig** , fue cuando Bach tuvo la obligación de ofrecer una Cantata cada domingo (exceptuando los Domingos 2º , 3º y 4º de Adviento y durante la Cuaresma) , así como en las festividades de S . Juan , S . Miguel , la fiesta de la Reforma y en las festividades de María . También , solamente en la época de **Leipzig** es cuando comienza a componer sistemáticamente unas Cantatas , constituyendo – si las informaciones suministradas por la necrología son exactas – un fondo de cinco ciclos anuales de Cantatas , correspondientes al año litúrgico . Obrando así , recurría a veces también a unas obras anteriores , de manera que las Cantatas de estos ciclos anuales no vieron todas la luz en **Leipzig** . Durante sus dos primeros años de trabajo en **Leipzig** , llevó a cabo dos ciclos : el tercero lo repartió entre los años 1725 y 1727 y se completó con unas obras de su primo de **Meiningen** , Johann Ludwig Bach . Para los dos últimos ciclos anuales de los cuales hace mención la noticia necrológica , no existen más que unos pocos puntos de referencia : la continuidad cesa antes incluso del año 1730 ; es , al menos , lo que podemos constatar , a partir de las Cantatas llegadas hasta nosotros , pero hasta en los años 1740 Bach compone , de vez en cuando , unas Cantatas aisladas que integra en los ciclos ya existentes .

Los documentos o relatos de la época , relativos a las ejecuciones de las obras informan a este respecto . Es así como la Cantata **BWV 140 , Wachet auf , ruft uns die Stimme** , escrita para el Domingo XXVII después de la Trinidad (tiempo ordinario) , fue colocada en el ciclo anual de las Cantatas , con coral inicial . Durante el tiempo que Bach residió en **Leipzig** , únicamente el año 1742 presenta una vez más un número tan grande de Domingos después de la Trinidad . Reorganizó en Cantatas de iglesia algunas de sus Cantatas profanas o bien les tomó prestadas diversas arias o coros , para los cuales hizo escribir unos textos en conformidad con los sentimientos expresados por la música . De este modo , el coro de entrada **Jauchzet , frohlocket** , del **Oratorio de Navidad** (Cantata para el primer día de

Navidad) , retoma el coro inicial *Tönet , ihr Pauken , Erschallet Trompeten* de la Cantata de aniversario **BWV 214** .

Dos de las más antiguas Cantatas de Bach conservadas , como son **Aus der Tiefe rufe ich , Herr , zu dir (BWV 131)** y el **Actus Tragicus (Gottes Zeit ist die allerbeste Zeit , BWV 106)** , difieren esencialmente de las Cantatas posteriores . Las dos consisten en breves episodios que se encadenan unos con otros , los números de solista deben ser considerados más como ariosos que como arias ; los recitativos no existen . Es que los géneros que han servido de modelos en estas composiciones no son las Cantatas de Buxtehude (como es el caso de la Cantata **BWV 4** , sobre la cual volveremos) , sino el concierto espiritual y un motete .

El Actus Tragicus , compuesto para una ceremonia fúnebre , sorprende por la elección de los textos : citas del Antiguo y del Nuevo Testamento se agrupan y oponen en el canto , de manera que los elementos se interpretan recíprocamente . En numerosas obras fúnebres , que vieron la luz en esta época de Sajonia y Turingia , un proceso parecido se ha degradado hasta convertirse en un vulgar artificio musical . Pero la Cantata de Bach – a propósito de la cual habla Alfred Dürr con el justo título de **una obra genial , tal que raramente tendrían éxito los grandes maestros y con la cual , el joven músico de veintidos años deja de un golpe a todos sus contemporáneos muy por detrás de él** (*Kantaten II* , pág. 611 y siguientes) – se eleva muy por encima de la media por la fuerza expresiva de la superposición de textos y la citación instrumental del canto . Lo que era , en este género , una vieja tradición , recibe un sello personal en la estructuración infinitamente elaborada en los detalles y en la forma . Con una distribución instrumental , que comprende dos flautas de pico y dos violas de gamba con continuo , en la Cantata **BWV 106** o , incluso , oboes , fagot , violín , dos contraltos y continuo , como en la Cantata **BWV 131** , Bach se sitúa también en esta tradición (propia sobre todo de la Alemania del Sur) , en la cual es el registro intermedio (contralto / tenor) y no el superior de los instrumentos de cuerdas el que se realza .

Las composiciones que datan de la época de Weimar revelan , por primera vez , en el caso de Bach , su conocimiento de la música italiana , transmitida posiblemente por el duque Johann Ernest , de Sajonia-Weimar , también compositor en sus ratos libres y de la cual Bach arregló para órgano dos conciertos . El duque trajo , verosíblemente , de una viaje a los Países Bajos , unas obras de compositores italianos , pues fue poco después de su vuelta (en 1714) , cuando nacieron las primeras transcripciones efectuadas por Bach de unas obras de Vivaldi , impresas sólo en 1713 . Es bajo este punto de vista cuando la orquesta de cuerdas constituye una vez más , en las Cantatas , el fundamento esencial de la parte instrumental . En 1714 aparece en la producción de Bach el poeta **Erdmann Neumeister** quien , en adelante , determina de modo decisivo el tipo mismo de la Cantata de Bach . En algunos aspectos , la historia de la Cantata de Bach es , desde entonces también , la historia del tipo de Cantata forjado por **Neumeister** . Bach utiliza ahí por primera vez el aria “da capo” de la ópera italiana , así como el recitativo , tanto “secco” (con acompañamiento exclusivo de continuo) , como “accompagnato” (con orquesta) . **Si tengo que expresarme brevemente , una Cantata no es otra cosa , en cuanto a la forma , que un fragmento de ópera , hecho de estilo recitativo y de aria** , declara Neumeister en el prefacio de una

recopilación de textos de sus primeras Cantatas en lo que respecta a las arias , estas deben poseer siempre un sentimiento , o una moral o cualquier otra cosa que les sea propia . Y a este efecto , cada uno puede escoger a su antojo lo que le convenga . Si se puede repetir en un aria , sin que el texto pierda su sentido , es de muy buen efecto musical , (extraído de Spitta , página 467 y siguientes) . Las Cantatas de Neumeister prevén , por regla general , dos grupos de recitativo y aria de inspiración literaria ; el papel de Bach ha consistido principalmente en añadir el Coral final , pero a veces también en explotar en la parte instrumental , sin utilizar palabras , unos himnos religiosos . Importante y significativa es la forma en la cual alarga los recitativos por medio del arioso , bien sea intercalado para interpretar una palabra-clave bien sea desarrollado al final .

El descubrimiento y el estudio de la música italiana abrieron a Bach nuevos horizontes . En la parte cantada vienen a añadirse , en lo sucesivo , muy a menudo , unos instrumentos obligados , cuya elección y utilización ganan cada vez más en significación simbólica . En la Cantata **BWV 182** , los instrumentos alternan aún frecuentemente ; en la Cantata de Pentecostés **BWV 172 Erschallet , ihr Lieder (de 1714)** , Bach utiliza tres trompetas y timbales en la orquesta y el aria **O heiligste Dreifaltigkeit** está escrita para bajo , tres trompetas y continuo : el simbolismo sonoro de los instrumentos ligado a la fanfarria parece revestirse de una significación cristiana . El recitativo y el aria de las Cantatas de Bach requieren un alto grado de virtuosismo por parte de los cantores y de los instrumentistas solistas , a veces también de los ejecutantes del continuo y encierran , además del simbolismo instrumental , un simbolismo temático y figurativo . En la Cantata **BWV 18 , Gleichwie der Regen und Schnee vom Himmel fällt** una de entre las primeras compuestas sobre un texto de Neumeister , diversas palabras del recitativo son ya objeto de un comentario explicativo recurriendo al simbolismo musical .

Al abrirse a las ideas y a la inspiración de la música italiana y uniéndolas , por un proceso de asimilación a sus propias necesidades expresivas , Bach no llega de golpe al equilibrio y a la madurez de las Cantatas de Leipzig , en las cuales un aria o un dúo van siempre precedidas por un recitativo . En las primeras composiciones del género , se encuentra a menudo una sucesión de arias desprovistas de recitativos de transición (**BWV 172 , 182 , 12**) sino también una sucesión de recitativos (**BWV 18**) ; Bach practica también , después del tipo de Cantata puesto a punto por Neumeister , la alternancia regular recitativo-aria (**BWV 6**) y la Cantata de solista (**BWV 199**) .

La clasificación de la estructura formal del conjunto unida a menudo a una simetría de los números alrededor de una pieza central , es un aspecto característico de las Cantatas de Leipzig . Otro medio importante para la articulación de la forma consiste en encuadrar uno o dos grupos de recitativo-aria (eventualmente un dúo) , por un número de forma libre en la introducción y por el coral final . Habiendo dispuesto Bach en Leipzig de una excelente coral , son sobre todo los coros de obertura los que ganaron en esta época en envergadura y en diversidad formal . Ciertas formas procedentes de la música instrumental se ven modificadas para convertirse en trozos con coro , pasando al género de la Cantata . La forma de obertura francesa , ya utilizada simbólicamente en Weimar para la Cantata del primer Domingo de Adviento (que marca el comienzo del año litúrgico) **BWV 61 , Nun komm , der Heiden Heiland** , es retomada , por ejemplo , en las Cantatas **BWV 20** y **BWV 97** . El

Coro de entrada de la Cantata **BWV 7, Christ unser Herr, zum Jordan kam**, (1724), es, por así decirlo, un movimiento de concierto de violín, si se le comparan respectivamente las secciones con coro y violín solo y las secciones orquestales intermedias con la alternancia entre los pasajes "tutti" y "solo" de un concierto. Uno se siente sorprendido, a este propósito, por la semejanza de esta parte de solo, en su estilo figurativo típicamente violinístico, con la parte solo del primer movimiento del **Concierto para violín en La menor**, de Bach.

Cuando Bach se puso a componer Cantatas, la paráfrasis de Coral en el seno de la Cantata era poco corriente. El viejo Buxtehude había llevado a término su tipo de Cantata, los compositores más jóvenes se separaban cada vez más del himno o del Coral, para realizar, en unas formas más libres y unas melodías nuevas que inventaban sobre unas palabras nuevas, sus propias concepciones. En la composición musical, el himno no era propiamente más que el fundamento de la música de órgano correspondiente. Se encuentra, en cambio, en la tradición de la Alemania central y especialmente en la tradición de **Leipzig** desde el siglo XVII y comienzo del siglo XVIII, numerosos ejemplos que muestran que los predicadores tomaban a menudo el himno dominical como base de su prédica y esto porque los textos de las prédicas permanecían invariables durante decenas de años; es probable, sin que se pueda demostrar, que Bach, en colaboración con un teólogo, trabajó de manera que en casi todas las Cantatas con coral inicial de un ciclo anual, basadas en el mismo himno dominical, la música correspondía a la categoría del sermón sobre este himno. Las Cantatas con coro inicial revelan con una claridad particular las relaciones de Bach con la tradición y, al mismo tiempo, la forma en la cual desarrolló y estudió los tipos tradicionales. La Cantata **BWV 4 Christ lag in Todes Banden**, data todavía de la época de **Mülhausen**. La obra se parece formalmente a las Cantatas de Coral Buxtehude por la forma en la cual, después de una breve sinfonía de introducción, cada estrofa está compuesta por una formación diferente. A raíz del encuentro con Buxtehude, Bach renuncia al "ritornello" entre las estrofas, pero en la primera estrofa, añade en el estilo motete del coro un recurso contrapuntístico bastante vivo, a la manera de las partitas de órgano de las primeras décadas del siglo XVII. En las otras estrofas, la melodía del himno es claramente identificable, incluso si el tipo de escritura varía de una estrofa a la otra. En la Cantata **BWV 137, Lobet den Herren**, el texto original del himno se mantiene una vez más tal cual en todas las estrofas, pero Bach ha usado de ella con infinitamente más libertad en esta Cantata, transformando ciertas estrofas en trozos de tipo aria y con instrumentos obligados. Sobre el modelo del tipo de Cantata de Neumeister, inspirado en las Sagradas Escrituras, las Cantatas con Coral inicial de **Leipzig** se construyen de forma general, conservando las palabras de la primera y última estrofa del himno, mientras que las estrofas intermedias se reorganizan en recitativos y arias. Mientras que los recitativos, las arias y el coral final son análogas en cuanto al número de Cantatas sobre otros textos, las composiciones sobre la primera estrofa del texto presentan un interés particular. El coro de entrada de la Cantata **BWV 96, Herr Christ, der einige Gottessohn**, ofrece el tipo de composición más empleado por Bach; la melodía del himno es interpretada por una voz del coro (aquí una contralto), con la cual las otras voces están dirigidas en polifonía y comentan, por medio del simbolismo musical algunas palabras aisladas, pero

son , por sus motivos , independientes del "cantus firmus" . La composición para coro se incorpora en un trozo orquestal autónomo en sí , que proporciona igualmente los interludios entre los versículos del coral . Genéricamente , este tipo deriva del preludio de Coral y del Coral de órgano ; dicho de otro modo , Bach ha transferido a la Cantata la tradición del Coral de órgano y la ha desarrollado ; pues el coro es un motete independiente escrito sobre el tema de un himno , en el sentido en que se comprendía este género al fin del siglo XVI y al comienzo del siglo XVII .

En la Cantata **BWV 140 , Wachet auf , ruft uns die Stimme , de 1731** , Cristo es , según las palabras del himno , el novio y el alma (del creyente) la novia . Con el coro de entrada tratado como fantasía de Coral , en una transcripción análoga a la descrita anteriormente , con el Nº 4 constituido por un aria de tenor (himno) y con el Coral final (Nº 7) , se han conservado todas las estrofas del texto : a título de complemento se ha recurrido , en el espíritu de diálogo , a unos pasajes del Antiguo y del Nuevo Testamento para los recitativos (Nº 2 y Nº 5) y los dúos (Nº 3 y Nº 6) . El diálogo , como género musical , fue introducido en 1644 por Andreas Hammerschmidt y servía de referencia en la representación personificada de datos religiosos , muy particularmente en la conversación de Dios con el alma humana . Los dos dúos de la Cantata son notables : **Wenn kömmt du , mein Heil** une al tipo de dúo de amor de la ópera barroca , la aspiración del creyente a la salvación sobre un tono melódico y expresivo que es igualmente el de la gran aria **Erbarme dich de la Pasión según San Mateo** , con la cual tiene en común el violín solo . En el segundo dúo **Mein Freund ist mein** ; el sentimiento de amor ardoroso saciado – con oboe como instrumento solista – se ha convertido en un dúo de amor introvertido ; en los dos casos , Bach se ha servido de unas formas de ópera que estaban por esta época perfectamente a punto , pero gracias a su profundización en la expresión y a la elección de los instrumentos obligados , ha conferido a los dos dúos un sentido simbólico suplementario , pues el violín obligado está siempre unido en su caso al ser humano ; por el contrario , las maderas al principio divino . La Cantata **BWV 49 , Ich geh und suche mit Verlangen** , ha sido calificada de diálogo por el mismo Bach , que ha hecho de Cristo (bajo) y del alma (soprano) el novio y la novia . El número final de la Cantata reposa en la 7ª estrofa del himno **Wie schön leuchtet der Morgenstern** , publicado en 1599 bajo el título **Ein geistliches Brautlied** (canto nupcial espiritual) , con **Wachet auf , ruft uns die Stimme** en apéndice de un tratado de edificación (buen ejemplo) , caído en el olvido desde hace mucho tiempo . En las dos Cantatas , Bach ha seguido el tema teológico del texto y ha obtenido por la analogía del dúo de amor y de la interiorización de éste , una nueva dimensión expresiva .

La utilización de los instrumentos solistas en las Cantatas de Bach es notable , no cesando éstos de alternarse según las posibilidades prácticas de las cuales disponía el músico . Es así como las partes de órgano obligado que se presentan a partir del año 1726 , estaban destinadas al joven Friedmann , que entonces tenía 16 años . Bach disponía del concurso del célebre músico municipal Reiche como trompeta . Mientras que Bach , en **Coethen** , escribió las primeras obras concertantes para flauta travesera (**Suite en Mi menor , Concierto de Brandenburgo Nº 5**) , en **Leipzig** no utilizó más que flautas de pico a partir de 1724 y , a continuación , más a menudo , la flauta travesera , habiendo encontrado un ejecutante conveniente . En esto , como en las

formaciones que comportan instrumentos que se salen de lo común – oboe **da caccia** , **violoncello piccolo** , provisto de una quinta cuerda por sugerencia de Bach y cuyas partes son igualmente ejecutables sobre la **viola pomposa** , concebida también por Bach (ej.s.; **BWV 6 , 41 , 49 , 180**) , se muestra su interés por la novedad , pero también su espíritu eminentemente práctico .

Algunas Cantatas contienen , a guisa de introducción , un número instrumental , cuyo modelo proviene de sus propios conciertos de solista , de otras composiciones (por ejemplo , el **Preludio de la Partita en Mi mayor** para violín solo en la Cantata **BWV 29**) o más generalmente , del principio concertante .

La multiplicidad y la riqueza que caracterizan , tanto en el dominio vocal como instrumental , las Cantatas de Bach , no son , después de un período de aprendizaje y de maduración de experiencias , una cuestión de desarrollo en el sentido de perfeccionamiento ; descansan más en el despliegue de numerosas posibilidades formales y expresivas , a partir de una reflexión crítica sobre las tradiciones musicales y de una apertura a la renovación internacional .

Octubre de 2006 .

BWV 010 – 00 – DATOS BIOGRAFICOS

MEINE SEEL ERHEBT DEN HERREN

MI ALMA GLORIFICA AL SEÑOR

Ocupa un lugar particular entre las Cantatas con Coro de entrada de Bach : no se apoya en un himno protestante , sino sobre el **Magnificat** , himno de alabanza de la **Virgen María** (**Lc. 1 , 46 – 55**) , en la traducción de **Martín Lutero** . Este texto formaba parte de la liturgia de las Vísperas desde siempre y en **Santo Tomás de Leipzig** , desde el tiempo de **Bach** , se cantaba a cuatro voces en la melodía gregoriana del Salmo de nueve tonos , en el curso de los servicios religiosos . Pero este texto constituye también la lectura del texto del evangelio de la **Visitación de María** (2 de Julio) , lo que incitó a ponerlo en música bajo la forma de Cantata con Coro de entrada . El libretista , anónimo , de Bach ha conservado literalmente los versos 46 – 48 (Nº 1) , 54 (Nº 5) y la doxología , que concluye habitualmente el canto del salmo (Nº 7) y reorganiza las demás en recitativos y arias . Esta obra de Bach ha visto la luz el 2 de Julio de 1724 y constituye la quinta Cantata con Coro de entrada del segundo ciclo .

La **introducción** comienza con las cuerdas , reforzadas por el oboe en una sinfonía de temática propia . El coro se inserta en la composición instrumental y expone los **hemistiquios** (*) por secciones separadas . La melodía del noveno tono está confiada , para el primer versículo , a la soprano y el tratamiento de las voces inferiores , que toman prestada su temática a los instrumentos , está flexibilizado por la polifonía . En el segundo versículo , la melodía del coral pasa a la contralto , si bien esta mitad de la frase no sea de hecho en lo esencial más que la repetición de la primera , transpuesta a la subdominante y confiada a otra voz . Bach obtiene el regreso a la tonalidad primitiva , haciendo entrar , en la repetición final del preludio instrumental , un coro sin referencia al coral .

(*) Hemistiquio : Mitad o parte de un verso , especialmente si está cortado por una cesura .

Las dos **arias** de la Cantata se distinguen una de la otra por la instrumentación y por la escritura . En la primera (Nº 2) , al estilo concertante de las cuerdas viene a añadirse , con categoría de registro , la intervención puntual de los oboes . La segunda (Nº 4) , no está acompañada más que por el **continuo** , en cuyos primeros compases del ritornello reaparecen , como **basso quasi ostinato** en los pasajes cantados .

En el **dúo** (Nº 5) , no solamente se conserva el texto de la Biblia , sino que también se deja escuchar la melodía del noveno tono bajo la forma

de cita instrumental , en contrapunto con las partes vocales , tratadas en imitación sobre un tema diferente . Bach ha transcrito , acto seguido , este Coral para órgano (**BWV 648**) en sus seis **Corales** grabadas en la firma **Schübler** .

Los **recitativos** comienzan los dos en **secco** con el **continuo** . El primero (Nº 3) , se alarga hacia el final en **arioso** , pero el segundo (Nº 6) , de forma más sorprendente , desemboca en un **accompagnato** en el motivo marcado y cuyas figuras en las cuerdas vienen a revalorizar el cumplimiento de la profecía divina enunciada por el texto .

Los dos **versículos de conclusión** forman un **Coral simple** , en donde la melodía del noveno tono está llevada por la soprano .

(*) **hemistiquio** : **Mitad o parte de un verso , especialmente si está cortado por un cesura** .

TEXTO DEL MAGNIFICAT

(LUCAS 1 , 46 – 55)

- Engrandece Mi alma al Señor
- Y mi espíritu se alegra en Dios , mi Salvador ,
- Por que ha puesto los ojos en la humildad de su esclava
- Por eso , desde ahora , todas las generaciones me llamarán bienaventurada .
- Porque ha hecho en mi favor maravillas el Poderoso , Santo es Su nombre
- Y Su misericordia alcanza de generación en generación a los que le temen
- Desplegó la fuerza de Su brazo , dispersó a los que son soberbios en su propio corazón
- Derribó a los potentados de sus tronos y exaltó a los humildes
- A los hambrientos colmó de bienes y despidió a los ricos sin nada
- Acogió a Israel , Su siervo
- Acordándose de la misericordia
- Como había anunciado a nuestros padres – a favor de Abraham y su linaje por los siglos .

OBRA CONSULTADA :

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NUEVA EDICIÓN TOTALMENTE REVISADA

PROBABLE EDICIÓN DE 1992 ; DEPOSITO LEGAL 1997

EDITORIAL DESCLÉE DE BROUWER – BILBAO

BWV 010 – 01 – CORO DE ENTRADA

*Mi alma glorifica al Señor
Y mi espíritu se alegra en Dios , mi Salvador ;
Pues ha puesto Su mirada sobre su humilde sirviente .
Ved , desde ahora , todos los hijos de los hombres me glorificarán .*

BWV 010 – 02 – ARIA

*Señor , Tú que eres fuerte y poderoso ,
Dios , cuyo nombre es sagrado
; Qué maravillosas son Tus obras !
Echas una mirada sobre tu pobre sirviente ,
Me has colmado con tantos beneficios
Que no puedo contarlos todos ni recordarlos .*

BWV 010 – 03 – RECITATIVO

*La bondad y la fidelidad del Altísimo
Se renuevan cada mañana ,
Conservada para siempre
Para los que aquí , abajo ,
Esperan en Su socorro
Y Le conceden verdadero respeto y confianza .
Por el contrario , Su brazo
Recorre a la violencia
A la vista de aquellos que muestran indiferencia
En la fe y el amor
Aquellos que , desnudos , despojados y ciegos
Que no son más que orgullo y arrogancia
Su mano los va a dispersar como la cizaña .*

BWV 010 – 04 – ARIA

*Dios destrona a los potentados
Para precipitarlos en el mar sulfuroso ;
Dios eleva a los humildes ,
Para hacer estrellas en los Cielos .
Dios despoja a los ricos
Para colmar a los hambrientos con tantos dones
Que tienen permanentemente riqueza y abundancia
En Su océano de Gracias .*

BWV 010 – 05 – DUO

Piensa en ser misericordioso y ayuda a levantarse a Israel , Su siervo .

BWV 010 – 06 – RECITATIVO

*Lo que Dios ha revelado y prometido
A los antepasados ,
Lo ha cumplido tanto en Sus obras como en Sus hechos .
Lo que Dios prometió y juró a Abraham
Cuando vino a él en su lucha ,
Se ha realizado , cuando llegó la hora .
Su simiente tenía que propagarse
Tanto como la arena del mar
Y las estrellas del firmamento ,
El Salvador nació
La Palabra Eterna se hizo carne
Para librar , a fuerza de amor ,
Al género humano de la muerte y de todos los males
Así como de la servidumbre de Satanás
He ahí por qué la divina palabra
Permanece llena de gracia y de verdad .*

BWV 010 – 07 – CORAL FINAL

*Alabanza y gloria a Dios Padre , al Hijo y al Espíritu Santo
Como era en el principio , ahora y siempre
Por los siglos de los siglos .
Amen*

.

COLECCION DE CANTATAS

DE

J.S.BACH

CANTATA BWV 010

2º EDICION

TEXTOS EN FRANCES

PAGINAS : 025 – 033

L'EVOLUTION MUSICALE DE BACH DANS LES CANTATES

La production de cantates de Bach dépend , pour ce qui est de la répartition des oeuvres , des tâches qui incombaient au musicien dans les divers postes qu'il occupa ; du point de vue musical , elle varie selon l'intérêt porté par Bach à tel ou tel compositeur contemporain , ainsi qu'aux circonstances pratiques de l'exécution musicale . Alors qu'il était organiste à **Mühlhausen** (1707 – 1708) et à la cour de **Weimar** (1708 – 1714) , il eut à composer en quelques occasions des cantates spirituelles et profanes . A **Weimar** , à partir du mois de mars 1714 , pourvoir à la musique et à l'exécution d'une cantate religieuse chaque mois , faisant partie de ses attributions de **Konzertmeister** , tandis que dans la période (de 1717 à avril de 1723) où il fut maître chapelle à la cour calviniste de **Coethen** , il composa uniquement des cantates d'hommage , le culte réformé adopté par le Prince n'admettant pas les cantates d'église . Ce fut seulement lorsqu'il prit ses fonctions de **Kantor** à **Saint-Thomas de Leipzig** , que Bach eut l'obligation de donner une cantate chaque dimanche (suf les 2ème , 3ème et 4ème dimanche de l'Avent et pendant la Carême) ainsi qu'à la Saint-Jean , à la Saint-Michel , à la fête de la Réforme et aux fêtes de Marie . Aussi est-ce seulement à l'époque de **Leipzig** qu'il commence à composer systématiquement des cantates constituant – si les renseignements fournies par le nécrologie sont exacts – un fonds de cinq cycles annuels de cantates correspondant à l'année liturgique . Ce faisant , il recourt parfois aussi à des oeuvres antérieures , de sorte que les cantates de ces cycles annuels ne virent pas toutes le jour à **Leipzig** . Durant ses deux premières années d'exercice à **Leipzig** , il vient à but de deux cycles , le troisième se répartit sur les années 1725 à 1727 et se voit complété par des oeuvres de son cousin de **Meiningen** , **Johann Ludwig Bach** . Pour les deux derniers cycles annuels dont fait mention la notice nécrologique , il n'existe que peu de points de repère : la continuité cesse avant même l'année 1730 , du moins à ce que nous pouvons constater d'après les cantates parvenues jusqu'à nous , mais jusque dans les années 1740 Bach compose toujours de temps à autre des cantates isolées qu'il intègre aux cycles déjà existants . Les documents ou récits d'époque relatifs aux exécutions des oeuvres renseignent à ce sujet . c'est ainsi que la cantate **Wachet auf ruft uns die Stimme** , BWV 140 , écrite pour le 27ème dimanche après la Trinité de l'année 1731 fut rangée dans le cycle annuel des cantates sur Choral . Durant le temps qu **Bach** passa à **Leipzig** , seule l'année 1742 présente encore une fois un aussi grand nombre de dimanches après la Trinité . Il remania en cantates d'église quelques-unes de ses cantates profanes ou

bien leur emprunta divers airs ou chœurs pour lesquels il fit écrire des paroles en conformité avec les sentiments exprimés par la musique . De cette manière , le chœur d'entrée **Jauchzet , frohlocket** , de l'Oratorio de Noël (cantate pour le premier jour de Noël) reprend le chœur-titre **Tönet , ihr Pauken! Erschallet , Trompeten!** De la cantate d'anniversaire BWV 214 .

Deux des plus anciennes cantates de Bach conservées , **Aus der Tiefe rufe ich , Herr , zu Dir** , BWV 131 et **l'Actus Tragicus (Gottes Zeit ist der allerbeste Zeit)** BWV 106 diffèrent foncièrement des cantates postérieures . Elles consistent toutes deux en breves épisodes s'enchaînant les uns aux autres , les passages de solo doivent plutôt éter qualifiés d'ariosi que d'airs , les récitatifs y font entièrement défaut . C'est que les genres ayant servi de modèles à ces compositions ne sont pas les cantates de **Buxtehude** (comme pour la cantate BWV 4 à laquelle nous reviendrons) mais le concert spirituel et le motet , **l'Actus Tragicus** , composé pour une cérémonie funèbre , frappe par le choix de ses textes : citations de l'Ancien et le Nouveau Testament sont groupés et opposés au cantique de manière à ce que les éléments s'interprètent réciproquement . Dans de nombreuses musiques funèbres qui virent le jour à cette époque en Saxe et en Thuringie , pareil procédé s'était dégradé jusqu'à devenir un vulgaire artifice musical . Mais la cantate de **Bach** – à propos de laquelle **Alfred Dürr** parle à juste titre d'une **oeuvre géniale , telle que n'en réussissent que rarement les grands maîtres eux-mêmes et avec laquelle le jeune musicien de vingt-deux ans laisse tout d'un coup tous ses contemporains loin derrière lui** (Kantaten II , p.611 sq.) – s'élève , elle , bien au-dessus de la moyenne par la force expressive de la superposition des textes et de la citation instrumentale du cantique . Ce qui était , dans ce genre musical , une tradition très ancienne reçut un cachet personnel dans la structuration infiniment élaborée des détails et dans la forme . Avec une distribution instrumentale comprenant deux flûtes à bec et deux violes de gambe avec continuo dans la cantate BWV 106 ou encore hautbois , basson , violon , deux altos et continuo dans la cantate BWV 131 , **Bach** se situe , lui aussi , dans cette tradition (propre surtout à l'Allemagne du Sud) , dans laquelle c'est le registre intermédiaire (alto/ténor) et non supérieur des instruments à cordes qui est mis en valeur .

Les compositions datant de l'époque de **Weimar** révèlent pour la première fois chez Bach sa connaissance de la musique italienne , transmise probablement par le duc **Johann-Ernst de Saxe-Weimar** , lui-même compositeur à ses heures et dont **Bach** arrangea pour l'orgue deux concertos . Le duc rapporta vraisemblablement d'un voyage aux Pays-Bas des oeuvres de compositeurs italiens car ce fut peu après de son retour (en 1714) que naquirent les premières transcriptions effectuées par **Bach** d'ouvrages de **Vivaldi** imprimés en 1713 seulement . C'est sous son visage italien que l'orchestre à cordes constitue de plus en plus , dans les cantates , le fondement essentiel de la partie

instrumentale . En 1714 apparaît dans la production de **Bach** le poète **Erdmann Neumeister** qui , désormais , détermine de manière décisive le type même de la cantate de **Bach** . A certains égards , l'histoire de la cantate de **Bach** est dès lors aussi l'histoire du type de cantate forgé par **Neumeister** . **Bach** y utilise pour la première fois l'aria da capo de l'opéra italien , ainsi que le récitatif , tant secco (avec continuo seulement) qu'accompagnato (avec orchestre) . **S'il me faut m'exprimer brièvement , une cantate n'est pas autre chose , pour la forme , qu'un fragment d'opéra , fait de stylo recitativo et d'airs ,** déclare **Neumeister** dans le préface d'un recueil de textes de ses premières cantates **en ce qui concerne les airs , ceux-ci doiventtoujours posséder un sentiment , ou une morale ou quoi que soit d'autre qui leur appartienne bien en propre . Et à cet effect chacun peut choisir à son gré ce qui lui convient . Si l'on peut , dans un air répéter , sans que le texte perde son sens , ce qu'on appelle le capo , ou commencement , cela est d'un très bon effect musical** (de Phillip Spitta I , pp 467 et suivantes). Les cantates de **Neumeister** prévoient en règle générale deux groupes de récitatif et air d'inspiration littéraire ; le rôle de **Bach** a principalement consisté à ajouter le choral final , mais parfois aussi à exploiter dans la partie instrumentale, sans en utiliser les paroles , des cantiques religieux . Importante et significative est la manière dont il élargit les récitatifs par l'arioso , soit intercalé pour interpreter un mot-clef , soit développé a la fin .

La découverte et l'étude de la musique italienne ouvrent à **Bach** de nouveaux horizons . A la partie chantée viennent dorénavant s'ajouter , assez souvent , des instruments obligés dont le choix et l'utilisation gagnent de plus en plus en signification symbolique . Dans la cantate BWV 182 , les instruments alternent encore fréquemment ; dans la cantate de Pentecôte **Erschallet , ihr Lieder** BWV 172 (1714) **Bach** utilise trois trompettes et timbales dans l'orchestre et l'air **O heiligste Dreifaltigkeit** est écrit pour basse , trois trompettes et continuo : le symbolisme sonore des instruments lié à la fanfare se voit revêtir une signification chrétienne . Le récitatif et l'air des cantates de **Bach** requièrent un haut degré de virtuosité de la part des chanteurs et des instrumentistes solistes , parfois aussi des exécutants du continuo , et renferment en plus du symbolisme instrumental un symbolisme thématique et figuratif . Dans la cantate **Gleichwie der Regen und Schnee vom Himmel fällt** BWV 18 , une de toutes premières composées sur un texte de **Neumeister** , divers mots du récitatif font déjà l'objet d'un commentaire explicatif recourant au symbolisme musical .

En s'ouvrant aux idées et à l'inspiration de la musique italienne et en les reliant , par un processus d'assimilation , à ses propres besoins expressifs , **Bach** ne parvient pas d'emblée à l'équilibre et à la maturité des cantates de **Leipziger** , dans lesquelles un air ou un duo sont toujours précédés d'un récitatif . Dans les premières compositions du genre , on trouve souvent une succession d'airs dépourvus de récitatifs de transition

(BWV 182 , 172 , 12) , mais aussi une succession de récitatifs (BWV 18) ; **Bach** pratique aussi , depuis le type de cantate mis au point par **Neumeister** , l'alternance régulière récitatif-air (BWV 61 et la cantate de soliste BWV 199) . La clarification de la structure formelle d'ensemble, souvent liée à une symétrie des numéros autour d'un morceau central , est un aspect caractéristique de nombreuses cantates de **Leipzig** . Un autre moyen important pour l'articulation de la forme consiste à encadrer un ou deux groupes de récitatif – air (éventuellement duo) par un numéro de forme libre en introduction et par le choral final . **Bach** ayant disposé à **Leipzig** d'une excellente chorale , ce sont surtout les chœurs d'ouverture qui gagnent à cette époque en envergure et en diversité formelle . Certaines formes provenant de la musique instrumentale se voient modifiées pour devenir des morceaux avec chœur en passant dans le genre de la cantate . La forme de l'ouverture française , déjà utilisée symboliquement à **Weimar** pour la cantate du premier dimanche de l'Avent (qui marque le début de l'année liturgique) **Nun komm, der Heiden Heiland** BWV 61 , est par exemple reprise dans les cantates 20 et 97 . Le chœur d'entrée de la cantata **Christ unser Herr zum Jordan kam** BWV 7 (1724) est pour ainsi dire un mouvement de concerto de violon , si l'on compare respectivement les sections avec chœur et violon solo et les sections orchestrales intermédiaires avec l'alternance entre passages solo et tutti d'un concerto . On est frappé à cet propos de la ressemblance de cette partie du solo , dans son style figuratif typiquement violonistique , avec la partie solo du premier mouvement du **Concerto pour violon en la mineur** , de **Bach** .

Lorsque **Bach** se mit à composer des cantates , la paraphrase du choral au sein de la cantate n'était plus guère courante . Le vieux **Buxtehude** avait mené à terme son type de cantate , les compositeurs plus jeunes se détachaient de plus en plus du cantique ou du choral pour réaliser , dans des formes plus libres et des mélodies qu'ils inventaient sur des paroles nouvelles , leurs propres conceptions . Dans la composition musicale , le cantique n'était pratiquement plus que le fondement de la musique d'orgue correspondante . On trouve en revanche , dans la tradition de l'Allemagne centrale , et tout spécialement dans la tradition leipzigoise des XVII^e et début XVIII^e siècles , des nombreux exemples montrant que les prédicateurs prenaient souvent le cantique dominical pour base de leur prêche , ceci parce que les textes de prêche restaient les mêmes pendant des dizaines d'années ; il est probable , sans qu'on le puisse le prouver , que **Bach** , en collaboration avec un théologien , travailla de manière à ce que , dans presque toutes les cantates sur choral d'un cycle annuel basées sur le même cantique dominical , la musique correspondit à la catégorie du sermon sur ce cantique . Les cantates sur choral révèlent avec une netteté particulière les rapports de **Bach** avec la tradition et , en même temps , la façon dont il développa et étendit les types traditionnels . La Cantate **Christ lag in Todesbanden** BWV 4 date encore de l'époque de **Mühlhausen** .

L'œuvre ressemble formellement aux cantates de choral de **Buxtehude** par la façon dont , après une breve sinfonía d'introduction , chaque strophe est composée pour une formation différente . A l'encontre de **Buxtehude** , **Bach** renonce à la ritournelle entre les strophes mais , dans la première strophe , il ajoute au style motet du chœur un revêtement contrapuntique fort vivant , à la manière des partitas d'orgue des dernières décades du XVIIe siècle . Dans les autres strophes , la mélodie du cantique est nettement identifiable , même si le type d'écriture varie d'une strophe à l'autre . Dans la cantate BWV 137 , **Lobet den Herren** , le texte original du cantique st una fois encore maintenu tel quel dans toutes les strophes , mais **Bach** en a usé avec infiniment plus de liberté dans cette cantate leipzigoise , en transformant plusieurs strophes en morceaux de type aria et avec instruments obligés . Sur le modèle du type de cantate de **Neumeister** inspirée de l'Écriture sainte , les cantates sur choral de **Leipzig** se font pour règle générale de conserver les paroles des première et dernière strophes du cantique , tandis que les strophes intermédiaires sont remaniées en récitatifs et en airs . Alors que récitatifs , airs et choral final sont analogues aux numéros des cantates sur d'autres textes , les compositions sur la première strophe du texte présentent un intérêt particulier . Le chœur d'entrée de la cantata **Herr Christ , der einige Gottessohn** , BWV 96 offre le type de composition le plus employé par **Bach** : la mélodie du cantique est chantée par une voix du chœur (ici un alto) avec laquelle les autres voix sont conduites en polyphonie et commentent au moyen du symbolisme musical quelques mots isolés , mais sont , par leurs motifs , indépendantes du **Cantus firmus** . La composition pour chœur est incorporée à un morceau orchestral en soi autonome , qui fournit également les interludes entre les versets du choral . Génériquement , ce type dérive du prélude de choral et du choral d'orgue , autrement dit **Bach** a transféré à la cantate la tradition du choral d'orgue et l'a développée , car le chœur est un motet indépendant écrit sur le thème d'un cantique , dans le sens où on comprenait ce genre à la fin du XVIe et au début du XVIIe siècles .

Dans la cantate **Wachet auf , ruft uns die Stimme** BWV 140 (1731) le Christ est , selon les paroles du cantique , le fiancé et l'âme (du croyant) la fiancée . Avec le chœur d'entrée traité en fantaisie de choral , dans une transcription analogue à celle décrite ci-dessus , avec le N° 4 constitué par un air de ténor (cantique) et avec le choral final (N° 7) , toutes les strophes du texte sont conservées ; à titre de complément , on a recouru , dans l'esprit du dialogue , à des passages de l'Ancien et du Nouveau Testament pour les récitatifs (N° 2 , N° 5) et les duos (N° 3 , N° 6) . Le dialogue , en tant que genre musical fut introduit en 1644 par **Andreas Hammerschmidt** et servait de référence à la représentation personnifiée de données religieuses , tout particulièrement à l'entretien de Dieu avec l'âme humaine . Les deux duos de la cantate sont remarquables **Wenn kömmst du , mein Heil** allie au type du duo d'amour de l'opéra baroque l'aspiration du croyant au salut , énoncée sur

un ton mélodique et expressif qui est également celui du grand air **Erbarme dich**, de la **Pasión selon Saint-Matthieu**, avec lequel le duo a aussi en commun le violon solo. Dans le second duo **Mein Freund ist mein**, le sentiment d'ardeur amoureuse assouvie – avec hautbois comme instrument soliste – est devenu un duo d'amour introverti ; dans les deux cas, **Bach** s'est servi des formes de l'opéra qui étaient à cette époque parfaitement au point, mais grâce à son approfondissement de l'expression et au choix des instruments obligés, il a conféré aux deux duos un sens symbolique supplémentaire, car le violon obligé est toujours rattaché chez lui à l'être humain, les bois par contre au principe divin. La cantate **Ich geh und suche mit Verlangen** BWV 49 a été qualifiée de dialogus par **Bach** lui-même qui a fait de Christ (basse) et de l'âme (soprano) le fiancé et la fiancée. Le numéro final de la cantate repose sur la 7e strophe du cantique **Wie schön leuchtet uns der Morgenstern** publié en 1599 sous le titre **Ein geistliches Brautlied** (chant nuptial spirituel), avec **Wachet auf ruft uns die Stimme** en appendice d'un traité d'édification depuis longtemps tombé dans l'oubli. Dans les deux cantates, **Bach** a suivi le sujet théologique du texte et a obtenu par l'analogie du duo d'amour et par l'intériorisation de celui-ci une nouvelle dimension expressive.

L'utilisation des instruments solistes dans les cantates de **Bach** est remarquable, ceux-ci ne cessant d'alterner suivant les possibilités pratiques dont le musicien disposait. C'est ainsi que les partis d'orgue obligé qui se présentent à partir de l'année 1726 étaient destinées au jeune **Friedmann**, alors âgé de seize ans. **Bach** disposait du concours du célèbre musicien municipal **Reiche** comme trompette. Alors que **Bach**, à **Coethen**, écrivit ses premières œuvres concertantes pour flûte traversière (Suite en si mineur, 5^e Concerto brandebourgeois), à **Leipzig** il n'utilise plus d'abord, à partir de 1724, que des flûtes à bec, et par la suite le plus souvent la flûte traversière, ayant manifestement trouvé alors un exécutant convenable. En cela, comme dans les formations comportant des instruments sortant du commun – oboe da caccia, violoncello piccolo pourvu d'une 5e corde sur la suggestion de **Bach** et dont les parties sont également jouables sur la viola pomposa elle-même conçue par **Bach** (ex. BWV 6, 41, 49, 180) – se montre son intérêt pour la nouveauté mais aussi son esprit éminemment pratique. Quelques cantates contiennent en guise d'introduction un numéro instrumental dont le modèle provient des propres concertos de soliste, d'autres compositions (par exemple du prélude de la **Partita en mi majeur pour violon seul** dans la cantate BWV 29) ou plus généralement du principe concertant.

La multiplicité et la richesse qui caractérisent, tant dans le domaine vocal qu'instrumental, les cantates de **Bach** ne sont pas tellement, après une période d'apprentissage et de maturation d'expériences, une question de développement au sens de perfectionnement, elles reposent plutôt sur le déploiement de nombreuses possibilités formelles et

expressives , à partir d'une réflexion critique sur les traditions musicales et d'une ouverture au renouvellement international .

BWV 010 – 00 – DONNÉES **BIOGRAPHIQUES**

Occupe une place particulière parmi les cantates sur choral de **Bach** : elle ne repose pas sur un cantique protestant mais sur le **Magnificat** . hymne de louanges à la Vierge Marie (Luc 1 , 46 – 55) dans la traduction de **Martin Luther** . Ce texte faisait partie de la liturgie des Vêpres depuis toujours , et à **Saint-Thomas de Leipzig** , du temps de **Bach** , on le chantait à quatre voix sur la mélodie grégorienne du neuvième ton psalmodique , lors des services religieux de l'après-midi . Mais ce texte est aussi la lecture de l'évangile du jour de la Visitation de Marie (2 juillet) ce qui incita à le mettre en musique sous forme de cantate sur choral . Le librettiste anonyme de **Bach** a conservé littéralement les vers 46 – 48 (N° 1) , 54 (N° 5) et la **doxologie** concluant habituellement le chant du psaume (N° 7) et remanié les autres en récitatifs et en airs .

Cette oeuvre de Bach a vu le jour le 2 juillet 1724 et constitue la cinquième cantate sur choral du deuxième cycle . L'introduction débute avec les cordes renforcées par le hautbois dans une sinfonia de thématique propre . Le chœur s'insère dans la composition instrumentale et expose les hémistiches par sections séparées . La mélodie du neuvième ton est confiée pour le premier verset au soprano et le traitement des voix inférieures , empruntant sa thématique aux instruments , est assoupli par la polyphonie . Au deuxième verset , la mélodie du choral passe à l'alto bien que cette moitié de la phrase ne soit en fait pour l'essentiel que la reprise de la première , transposée à la sous-dominante et confiée à une autre voix . **Bach** obtient le retour à la tonalité principale en faisant entrer , à la reprise finale du prélude instrumental , un chœur sans référence au choral .

Les deux airs de la cantate se distinguent l'un de l'autre par l'instrumentation et par l'écriture . Dans le premier (N° 2) , au style concertant des cordes vient s'ajouter , au gré de registre , l'intervention ponctuelle des hautbois . Le second (N° 4) n'est accompagné que du continuo dont les premières mesures de la ritournelle réapparaissent comme **basso quasi ostinato** dans les passages chantés .

Dans le duo (N° 5) , non seulement le texte de la Bible est conservé , mais la mélodie du neuvième ton se fait entendre sous forme de citation instrumentale en contrepoint des parties vocales , traitées en imitation sur un thème distinct . **Bach** a par la suite transcrit ce choral pour orgue (BWV 648) dans ses six chorals gravés chez **Schübler** .

Les récitatifs débutent tous deux secco avec le continuo . Le premier (N° 3) s'élargit vers la fin en arioso mais le second (N° 6) , de façon encore plus saisissante , débouche sur un accompagnato au motif

*marqué et dont les figures aux cordes viennent mettre en valeur l'accomplissement de la prédiction divine évoquée par le texte .
Les deux versets de conclusion forment un choral simple où la mélodie du neuvième ton est portée par le soprano .*

BWV 010 – 01 – CHOEUR

*Mon âme glorifie le Seigneur
Et mon esprit se réjouit en Dieu , mon Sauver ,
Car il a posé son regard sur son humble servante .
Vois , désormais tous les enfants des hommes vont me glorifier .*

BWV 010 – 02 – AIR

*Seigneur , toi qui est fort et puissant ,
Dieu , dont le nom est sacré ,
Que tes oeuvres sont merveilleuses!
Tu jettes un regard sur ta pauvre servante ,
Tu m'as comblée de tant de bienfaits
Que je ne peux tous les compter ni les concevoir .*

BWV 010 – 03 – RÉCITATIF

*La bonté et la fidélité du Très-Haut
Se renouvellent chaque matin ,
A jamais conservée
A ceux qui ici-bas
Espèrent en son secours
Et lui accordent véritable respect et confiance
Son bras par contre
Recourt à la violence
A l'égard de ceux qui font preuve d'indifférence
Sur les points de la foi et de l'amour
Ceux qui sont nus , dépouillés et aveugles ,
Ceux qui ne sont qu'orgueil et arrogance ,
Sa main veut les disperser comme l'ivraie .*

BWV 010 – 04 – AIR

*Dieu détrône les potentats
Pour les précipiter dans la mer sulfureuse ,
Dieu élève les humbles
Pour en faire étoiles aux Cieux .
Dieu dépouille les riches
Mais il comble les afames de tant de dons
Qu'ils ont en permanence richesse et abondance
Dans son océan de grâces .*

BWV 010 – 05 – DUO (AVEC CHORAL)

Il pense à être miséricordieux et aide son serviteur Israël à se relever

BWV 010 – 06 – RÉCITATIF

*Ce que Dieu a révélé et promis
Aux ancêtres ,
Il l'accomplit aussi dans ses oeuvres et dans ses faits .
Ce que Dieu promet et jura à Abraham ,
Lorsqu'il vint à lui dans la lutte ,
S'est réalisé , lorsque l'heure en fut venue ,
Sa semence devait se propager
Autant que le sable dans la mer
Et les étoiles au firmament ,
Le Sauveur était né
La parole éternelle se fit chair
Pour délivrer , a force d'amour ,
Le genre humain de la mort et de tous les maux
Ansi que de l'asservissement à Satan ,
C'est pourquoi la parole divine
Demeure remplie de grâce et de vérité .*

BWV 010 – 07 – CHORAL

*Louange et gloire à Dieu le Père , le Fils et le Saint-Esprit ,
Comme il en fut au commencement , maintenant et à jamais
Dans les siècles des siècles . Amen*

COLECCION DE CANTATAS

DE

J.S.BACH

CANTATA BWV 010

2ª EDICIÓN

TEXTOS EN INGLES

PAGINAS :035 – 043

MUSICAL DEVELOPMENT IN BACH'S CANTATAS

The rate at which Bach produced cantatas depend upon the tasks of this particular professional posts , the musical design of those he composed reflects his attitude toward contemporary music and the possibilities he had for their performance .As organist in **Mühlhausen** (1707 – 08) and at the court of **Weimar** (1708 – 1714) , he composed sacred and secular cantatas for various occasions . Beginning in March 1714 one of his duties as orchestra leader in **Weimar** was to perform one church cantata each month , while as court orchestra conductor at the Calvinist court in **Cöthen** (1717 to April 1723) he merely wrote cantatas of homage , there being no opportunity to perform church cantatas . It was not until he took over the cantor's duties at the church of **St. Thomas** that Bach was obliged to perform a cantata every Sunday (except for the Second , Third and Fourth Sundays in Advent , and in Passiontide) , on the feast days of St. John , St. Michael and of the Reformation , as well as the three days of Our Lady . Thus it was only during his tenure in **Leipzig** that he began to compose cantatas systematically and , if his obituary is correct , to create a fund of five annual cycles based upon the church year . In this respect , he also had recourse to earlier works , so that not all the cantatas of an annual cycle were composed in **Leipzig** . In the first two years of his official **Leipzig** post he wrote two annual cycles , composition of the third being spread over the years from 1725 – 1727 and supplemented by performances of works by **Johann Ludwig Bach** , his nephew in **Meiningen** .

There are only a few clues concerning the last two annual cycles mentioned by the obituary writer . The continuity broke off even prior to 1730 , as far as can be deduced from historical sources , but even well into the 1740s **Bach** was still composing individual cantatas and classifying them among the existing annual cycles . Information handed down regarding their performances is not very illuminating in this respect . For instance , **Wacht auf , ruft uns die Stimme** (BWV 140) for the 27th Sunday after Trinity , was composed at 1731 and incorporated into the annual cycle of the chorale cantatas . During **Bach's** tenure in **Leipzig** a year with that many Sundays after Trinity only occurred once again in 1742 . He rearranged some of his secular cantatas entirely as church cantatas , or took from them individual arias or choruses to which he had texts prepared to correspond with the musical emotion . Thus the introductory chorus of the Christmas Oratorio (cantata for Christmas

Day) **Jauchzet , frohlocket** . is based upon the chorus **Tönet , ihr Pauken! Erschallet , Trompeten!** From the gratulatory cantata of the same name , BWV 214 .

Two of the earliest surviving **Bach's** cantatas , **Aus der Tiefe rufe ich , Herr , zu dir** , (BWV 131) and **Actus tragicus (Gotts Zeit ist die allerbeste Zeit , BWV 106)** fundamentally differ from the later cantatas ; formally both consist of brief sections which merge into one another . The solo parts can be described more as arioso than short arias , while recitatives are altogether lacking . The genre models are thus not **Buxtehude's** cantatas (as in Cantata N° 4 discussed below) , but the sacred concerto and the motet . **Actus tragicus** composed for a funeral , is conspicuous for this choice of text : quotations from the Old and New Testaments are grouped and contrasted with the church hymn in such a manner that the elements reciprocally interpret one another . Works of this nature , written in **Saxony** and **Thuringia** as numerous funeral compositions were , had degenerated to the level of artisan's handwork . **Bach's** works was rightly described by **Alfred Dürr** as **a work of genius , which even great masters only seldom manage to achieve , and with which the 22-years-old at one below left all this contemporaries far behind** . The work stands out for above the average because with the grouping of the texts and the instrumental citation of the hymn to the sung Bible text , it takes on a strongly expressive stratification . What , from the point of view of the genre , was a long exercised tradition , now received **Bach's** own hallmark of style evident in the consistent throughconstruction of the details and in the distinctive formal disposition . In the instrumental scoring for two recorders and two violas **da gamba** , with continuo , in Cantata BWV 106 and oboe , bassoon , violin , two violas and continuo in BWV 131 , **Bach** also observed the older (and above all Southern Germany) tradition of emphasizing with the strings the middle and not the violin register .

Bach's familiarity with the italian music made itself felt for the first time in the compositions of the **Weimar** period , the knowledge presumably passed on to **Bach** by the Duke **Johann-Ernst of Saxe-Weimar** , who also composed music and for whom **Bach** arranged two concertos for organ . Evidently the young duke brought back works by young italian composers from a visit to the Netherlands , for soon after his return (1714) **Bach** wrote his first arrangements of works by **Vivaldi** , though they had just appeared in print a year earlier . Similarly , to an increasing degree the basis of the instrumental parts in the cantatas became the string orchestra , a marked element in Italy . In 1714 the poet **Erdmann Neumeister** made his appearance in **Bach's** works , and from them on fundamentally determined the outward form of **Bach's** cantatas . To a certain extent , from that point , the history of **Bach** cantatas is also the history of **Neumeister** type of cantata . For the first time **Bach** now used the **da capo** aria of italian opera , as well as the recitative , both as **secco** (supported only by the continuo) and as **accompagnato** (with orchestral

accompaniment) . **If I were to explain it briefly , a cantata looks no different from an opera made up of stylo recitativo and arias , wrote Neumeister** in a foreword of a text edition of early cantatas (1704) . He also said : **as far as the arias are concerned , these should..... contain an emotion , or a moral , or some other special element within them . And for this purpose one can choose according to one's wish a suitable genus . If one can repeat in an aria the so-called Capo , or the beginning, in a complete meaning , then the music is quite pleasing (Philipp Spitta)** . As a rule , **Neumeister's** cantatas provide for two pairs of freely written recitatives and arias ; **Bach** had above all added the concluding chorus , but also occasionally arranged church hymn tunes in the instrumental part . An important aspect is his expansion of the recitative by way of arioso inserts to interpret single works , or by concluding with an arioso .

The preoccupation with Italian music opened up for **Bach** a new field of musical design . He then frequently added to the singing voice in the aria obbligato instruments , the selection and application of which took on growing symbolic significance . In Cantata BWV 182 the instruments still frequently change . In the **Whitsuntide** cantata **Erschallet ihr Lieder** , BWV 172 (1714) , **Bach** uses three trumpets and kettledrums in the orchestra . The aria **O heiligste Dreifaltigkeit** is scored for bass , three trumpets and continuo , the tone symbolism of the instruments in conjunction with signal-like motifs being reconstrued in the Christian sense . The recitative and aria in **Bach's** cantatas demand a high degree of virtuosity on the part of singers and solo instrumentalists , occasionally also of the continuo player , and in addition to the instrumental symbolism also encompass motif and figure-oriented elements . In **Gleichwie der Regen und Schnee vom Himmel fällt** ,(BWV 18) one of the earliest cantatas based on a text by **Neumeister** , individual words in the recitative are interpreted in tone symbols .

By being receptive to inspirations from Italian music and letting them serve his own expressive intentions , **Bach** had not yet discovered that mature and well-balanced style of the **Leipzig** cantatas in which a recitative in each precedes an aria or a duet . In the early cantatas we frequently encounter arias without recitatives as intermediate links (for instance BWV 182 , 172 and 12) , but also the inclusion of recitatives (BWV 18) . In addition , from the time of his first use of the **Neumeister** type of cantata , he also incorporated the regular alternation of recitative and aria (BWV 61 , and in the solo cantata BWV 199) . Clarification of the overall formal design , frequently combined with a symmetrical arrangement of the movements around a central one , is characteristic of many **Leipzig** cantatas . Another significant feature of the formal structure is the enfolding of one or two pairs of recitatives and arias (or a duet) by a free movement at the beginning and the concluding chorus respectively . In view of the fact that **Bach** had a good choir at his disposal in **Leipzig** , the introductory choruses in particular gained in significance and formal

diversity . The forms of instrumental music were amended and reinterpreted as movements with choruses, for the cantata . The form of the French overture , already used in **Weimar** in a symbolic sense , to the cantata **Nun komm , der Heiden Heiland** , (BWV 61) , written for the First Sunday of Advent (beginning of the church year) , is taken up again for instance in Cantatas BWV 20 y 97 . The introductory chorus to **Christ unser Herr zum Jordan kam** . BWV 7 (1724) is formally very similar to a violin concerto movement . The parallel structure is found by placing the choral sections accompanied by the solo violin side by side with the solo episodes of a concerto and by likening the instrumental interludes to the tutti parts of a concerto . A conspicuous aspect here is the similarity in the figural , violin-style arrangement of the violin part with the solo passage in the first movement of **Bach's** Violin Concerto in A minor .

When **Bach** started to compose cantatas , the chorale arrangement in cantatas had practically ceased to be commonly practised . The elderly **Buxtehude** carried on with his kind of cantata to the end , while younger composers increasingly turned away from the church hymn in order to realize their ideas in freer forms and self-created melodies to new texts . As far as composition was concerned , the church hymn was essentially confined to serving as the basis for correspondign organ music . On the other hand , in the Central Germany , and specifically the **Leipzig** tradition in the seventeenth and early eighteenth centuries , there are numerous examples indicating that an account of the fact that sermon texts remained the same for decades , clergymen often also used the Sunday hymn aas the basis for the sermon . It is probable , although impossible to prove , that **Bach** collaborated with a theologian in such a manner that with regard to the almost complete annual cycle of the chorale cantatas , which applied to the appropriate Sunday hymn , the musical interpretation was allotted to the hymn sermon . **Bach's** attitude towards tradition , and at the same time his own expansion of traditional forms , becomes specially apparent in the chorale cantatas **Christ lag in Todes Banden** , BWV 4 , goes back as far aas the **Mühlhausen** period . The work is similar in shape to **Buxtehude's** chorale cantatas in the sanse that , following a brief Sinfonia , it is set verse by verse with alternating scoring . Unlike **Buxtehude** , **Bach** forgoes using the ritornello between the verses , but in the first verse adds to the motete-like setting of the chorus an intrinsically animated contrapuntal tier in the style of the organ scores of the late seventeenth century . In the other verses the hymn melody is very clearly maintained , altough the manner of setting varies from one verse to the next . in **Lobet dem Herren** ,(BWV 137) the hymn text is again retained trthroughout all the verses , although in this **Leipzig** cantata **Bach** treated the melody far more freely , and at the same time rearranged individual verses as aria-like movements with obbligato instruments . On the model of the **Neumeister** cantata type based on bible texts , the rule for the **Leipzig** chorale cantatas became retention of the original text of the first and last hymn verses . Whereas

recitatives , arias and concluding chorus accord with the appropriate movements in cantatas based on other texts , the musical arrangement of the first verse of the text is of interest . The introductory chorus of **Herr Christ , der einige Gottessohn** (BWV 96) reveals the type which **Bach** preferred : the hymn melody is sung by a choir voice (in this case the alto) while the other voices interpret individual words in a polyphonic texture through the use of tone symbolism . The motifs used contrapuntally remain distinct from the **cantus firmus** line . The choral setting is embedded in an independent orchestral movement which supplies the interludes between the lines of the chorale . By the nature of this genre , this type of setting is derived from the chorale prelude and organ chorale : in other words , **Bach** transferred the tradition of the organ chorale to the cantata and expanded it , for the choral setting within the sixteenth and seventeenth century sense is an independent hymn motet .

In **Wachet auf , ruft uns die Stimme** (BWV 140) (1731) the basis of the hymn is Christ as the bridegroom , and the soul (of the believer) as the bride . With the introductory chorus as a choral fantasía , in a similar rendering to that described above , the fourth movement as a tenor aria (hymn) and the concluding chorus (seventh movement) all the text verses have been retained . Supplementing this in the sense of the dialogue , texts from the Old and New Testaments have been incorporated as recitatives (N° 2 and 5) and duets (N° 3 and 6). The dialogue is a musical genre was introduced on 1644 by **Andreas Hammerschmidt** and served primarily to personify representation of religious incidents , in particular , **God's** conversations with the soul of man . The cantata's two duets are noteworthy , **Wenn kömmst du , mein Heil** takes the demand for salvation of believer in a melodiously expressive attitude , such as is also contained in the grand aria **Erbarme dich** from the St. Matthew Passion , and with which the duet has the violin in common as a solo instrument , and places it in close proximity with the love duet of the baroque opera .In the second duet **Mein Freund ist mein** , the emotion of love's yearning fulfilled (with the oboe as the soloist instrument) has become an introverted love duet . In both cases **Bach** made use of the formal opera style which was fully developed at that time . However , by way of its more pronounced expression and the choice of obbligato instruments , he gave both an additional symbolic sense , for with **Bach** the obbligato violin is always applied in connection with mankind and the woodwind in connection with the divine . **Bach** himself described **Ich geh und suche mit Verlangen** (BWV 49) as a dialogue , Christ (bass) as the bridegroom , the soul (soprano) as the bride . The concluding movement of the cantata is based upon the seventh verse of the hymn **Wie schön leuchtet uns der Morgenstern** , which **Philipp Nicolai** had published in 1599 as a **sacred bride song** in the supplemento to a long since forgotten religious tract , together with **Wachet auf , ruft uns die Stimme** In both cantatas **BACH** penetrates the theology of the text and by

trasferring the love duet into a spiritual realism succesfully arrived at a new dimension of expression .

*In **Bach's** cantatas the use of solo instruments is remarkable , and frequently brought about adjustments directly related to practical possibilities . For instance , the obbligato organ passages which began to appear in cantatas in 1726 were intended for **Bach's** son **Friedemann** , who was sixteen years old at that time . The famous town concil musician **Reiche** was available as the trumpeter . In **Cöthen** **Bach** wrote the first concertante works for transverse flute (B-Minor Suite , Brandenburg Concerto N° 5) while in **Leipzig** he at first used only recorders , and then from 1724 on more frequently turned to the transverse flute ; evidently he had by then found a suitable player . In this respect , as well as in the scoring for unusual instruments (the oboe **da caccia** and the **violoncello piccolo** are two exemples ; this higher-pitched cello was fitted with a fifth string by **Bach's** suggestion whereas its part can also be played on the **viola pomposa** designed by **Bach** himself , can be seen in BWV 6 , 41 , 49 and 180) . **Bach's** interest in new developments becomes amply clear while also showing us how eminently practical he was with innovations . Some cantatas contain an introductory instrumental movement which often originated in his own solo concertos or in other movements (e.g.the Prelude of the **Partita in E Major for solo violin** , BWV 29) or generally maintain a concertante stylistic approach .*

*The diversity in **Bach's** cantata works , both in this vocal and instrumental writing , following a period of learning and gathering experience , is not development **per se** in the sense of improving , but is based upon the development of innumerable possibilities pertaining to form and expression , of assessing his own national tradition while being aware of international trends . It is a part of **Bach's** greatness that the cantatas reach out beyond the comission character , and , despite all consideration for practical conditions , maintain their artistic freedom .*

BWV 010 – 00 – BIOGRAPHIC DATA

Stands apart from **Bach's** other chorale cantatas in that it is not based on a Protestant hymn but on the German **Magnificat**, the Song of Mary (Luke 1 : 46 – 55) in **Luther's** translation . This canticle had long since formed part of the liturgy of the Vespers ; in **Bach's** time it was sung by the choir of **St.Thomas** in **Leipzig** at Evensong in four parts to the 9th psalm-tone of Gregorian plainsong . The **Magnificat** is also appointed to be read as a lesson for the Feast of the Visitation of the Blessed Virgin Mary (July 2nd) and it was for this occasion that **Bach** set it as a chorale cantata . **Bach's** unknown librettist kept the original wording of verses 46-48 (movement 1) , 54 (movement 5) and the usual **doxologie** (movement 7) and adapted the remaining verses as recitatives and arias .

Written for July 2 , 1724 , this work is the fifth choral cantata in the second **Leipzig** cantata cycle . The first movement opens with a thematically independent instrumental sinfonia on the strings and oboes . The chorus interpolates with each distich or couplet of **Luther's** chorale rendered a line at a time . For the first verse the melody of the 9th psalm-tone lies in the treble ; the lower voices move freely in polyphonic style , their thematic material borrowed from the instrumental part . For the second verse the melody moves to the alto ; this second section is essentially a repetition of the first half in the subdominant with parts exchanged . A return to the main key is achieved through the insertion of a free choral passage into the final repeat of the opening sinfonia .

The two arias of the cantata differ both in instrumentation and in style . The first (movement 2) uses the strings with interpolating oboes in concertante style . The second (movement 4) is accompanied only by the basso continuo , whose introductory ritornello bars reappear as a **basso quasi ostinato** in the vocal sections .

In the duet (movement 5) **Bach** not only retains the original Biblical text but also quotes the melody of the 9th psalm-tone in the instrumental parts against the thematically independent , imitative voice parts . **Bach** later transcribed this movement for organ (BWV 648) and incorporated it in the group of six organ chorales he had printed by **Schübler** .

Each of the two recitatives begins in secco style with basso continuo accompaniment . The first (movement 3) broadens into an arioso towards the end ; the second (movement 6) develops , even more impressively , into an *accompagnato* distinguished by motifs on the strings illustrating the fulfilment of **God's** promise to **Abraham** .

The two final verses are set as a simple four-part choral movement , the 9th psalm-tone , Melody lying in the treble .

BWV 010 – 01 – CHORUS

*My soul doth magnify the Lord ,
And my spirit had rejoice in God my Saviour ;
For He had regarded the lowliness of his handmaiden ,
For behold , from henceforth : all generations shall call me blessed .*

BWV 010 – 02 – ARIA

*Lord , strong and mightly ,
God , whose name is Holy ,
How wonderful are Your works!
You look at me in my lowly state ,
You have done so many great things to me
That I can neither count nor remember all them .*

BWV – 03 – RECITATIVE

*The goodness and mercy to the Highest
Is renewed every day ,
And remains for ever and ever
With them that , here ,
Look for His help ,
And trust Him in true fear .
But He also uses force
With His arm
On those that are neither cold
Nor warm
In their faith and in love ;
Those that are blind , stripped and naked ,
That are full of pride and haughtiness ,
His hand will scatter like chaff .*

BWV 010 – 04 – ARIA

*God throws down the mighty from their seats
Into the pit of sulphur ;
The humble , God lifts up ,
So that they stand like stars in heaven .
The rich , God sends away empty ,
The hungry he fills with good things ,
So that , from His sea of grace ,
They will always have wealth and abundance .*

BWV 010 – 05 – DUET (WITH CHORAL)

He remembering His mercy had holpen His servant Israel .

BWV 010 – 06 – RECITATIVE

*What God told and promised
To our forefathers
He fulfils in words and in deeds .
What God said to Abraham ,
When He came to him in the tents ,
What He promised him ,
Came to pass , when the time was fulfilled .
His seed would multiply
Like the sand on the sea-shore
And the stars in the firmament ,
The Saviour was born ,
The Word was beheld in the flesh ,
To redeem mankind from death and evil
And from Satan's slavery ,
Out of pure love ,
And so it is , and shall remain ,
That the word of God is full of grace and truth .*

BWV 010 – 07 – CHORALE

*Glory be to the Father , and to the Son , and to the Holy Ghost; as it was
in the beginning , is now , and ever shall be world without end .
Amen .*

CANTATA BWV 010

J.S.BACH

2ª EDICION


CORO INICIAL Nº 01

PARTITURA DE DIRECCION

PAGINAS 045 – 086

DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II



Violines I y II



Trompa



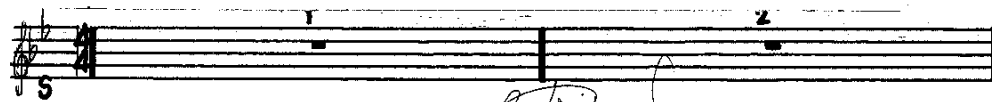
Viola



Cont.



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Aut. J. Bach
Aut. J. Bach

DIRECCION - CANTA EN OBI - C RO NICIAL 01 (22 ED.) - J.S.BACH

Oboes I y II

Handwritten musical notation for Oboes I and II. The staff is in G major (one sharp) and 4/4 time. It shows measures 1 through 4. Measure 1 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, with fingerings 3 and 4 indicated above the notes.

Violines I y II

Handwritten musical notation for Violins I and II. The staff is in G major (one sharp) and 4/4 time. It shows measures 1 through 4. Measure 1 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, with fingerings 3 and 4 indicated above the notes.

Trompa

Handwritten musical notation for Trompe. The staff is in G major (one sharp) and 4/4 time. It shows measures 1 through 4. Measure 1 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, with fingerings 3 and 4 indicated above the notes.

Viola

Handwritten musical notation for Viola. The staff is in G major (one sharp) and 4/4 time. It shows measures 1 through 4. Measure 1 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, with fingerings 3 and 4 indicated above the notes.

Cont.

Handwritten musical notation for Contrabass. The staff is in G major (one sharp) and 4/4 time. It shows measures 1 through 4. Measure 1 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, with fingerings 3 and 4 indicated above the notes.

S

Handwritten musical notation for Soprano. The staff is in G major (one sharp) and 4/4 time. It shows measures 1 through 4. Measure 1 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, with fingerings 3 and 4 indicated above the notes.

C

Handwritten musical notation for Cello. The staff is in G major (one sharp) and 4/4 time. It shows measures 1 through 4. Measure 1 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, with fingerings 3 and 4 indicated above the notes.

T

Handwritten musical notation for Tenor. The staff is in G major (one sharp) and 4/4 time. It shows measures 1 through 4. Measure 1 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, with fingerings 3 and 4 indicated above the notes.

B

Handwritten musical notation for Bass. The staff is in G major (one sharp) and 4/4 time. It shows measures 1 through 4. Measure 1 has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, with fingerings 3 and 4 indicated above the notes.

Antonio
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DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S. BACH

Oboes I y II

Violines I y II

Trompa

Viola

Cont.

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C

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*Antonio
Amador*

DIRECCION CANTATA BWV 010 - CORO INICIAL 01 (2. ED.) - J.S.BACH

Oboes I y II

Two staves for Oboes I and II. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. Both staves show melodic lines with eighth and sixteenth notes. Measure numbers 7 and 8 are indicated above the staves.

Violines I y II

Two staves for Violins I and II. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. Both staves show melodic lines with eighth and sixteenth notes. Measure numbers 7 and 8 are indicated above the staves.

Trompa

A single staff for Trompe with a bass clef and a key signature of one flat. The staff contains whole rests for measures 1 and 2.

Viola

A single staff for Viola with a bass clef and a key signature of one flat. The staff shows a melodic line with eighth and sixteenth notes. Measure numbers 7 and 8 are indicated above the staff.

Cont.

A single staff for Continuo with a bass clef and a key signature of one flat. The staff shows a melodic line with eighth and sixteenth notes. Measure numbers 7 and 8 are indicated above the staff.

S

A single staff for Soprano with a treble clef and a key signature of one flat. The staff contains whole rests for measures 1 and 2.

C

A single staff for Contralto with a treble clef and a key signature of one flat. The staff contains whole rests for measures 1 and 2.

T

A single staff for Tenor with a bass clef and a key signature of one flat. The staff contains whole rests for measures 1 and 2.

B

A single staff for Bajo with a bass clef and a key signature of one flat. The staff contains whole rests for measures 1 and 2.

*Antonio
García*

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Oboes I y II

Measures 9 and 10 of the Oboe I and II parts. The notation is in G major (one sharp) and 4/4 time. Measure 9 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 10 contains a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. Both measures feature a slur over the first four notes.

Violines I y II

Measures 9 and 10 of the Violin I and II parts. The notation is in G major (one sharp) and 4/4 time. Measure 9 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 10 contains a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. Both measures feature a slur over the first four notes.

Tronpa

Measures 9 and 10 of the Trumpet part. The notation is in G major (one sharp) and 4/4 time. Both measures contain whole rests.

Viola

Measures 9 and 10 of the Viola part. The notation is in G major (one sharp) and 4/4 time. Measure 9 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 10 contains a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. Both measures feature a slur over the first four notes.

Cont.

Measures 9 and 10 of the Continuo part. The notation is in G major (one sharp) and 4/4 time. Measure 9 contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 10 contains a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. Both measures feature a slur over the first four notes.

S

Measures 9 and 10 of the Soprano part. The notation is in G major (one sharp) and 4/4 time. Both measures contain whole rests.

C

Measures 9 and 10 of the Alto part. The notation is in G major (one sharp) and 4/4 time. Both measures contain whole rests.

T

Measures 9 and 10 of the Tenor part. The notation is in G major (one sharp) and 4/4 time. Both measures contain whole rests.

B

Measures 9 and 10 of the Bass part. The notation is in G major (one sharp) and 4/4 time. Both measures contain whole rests.

Antonio
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Oboes I y II

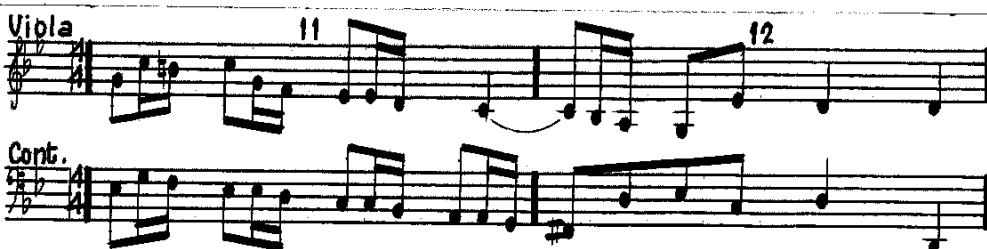
Violines I y II

Trompa



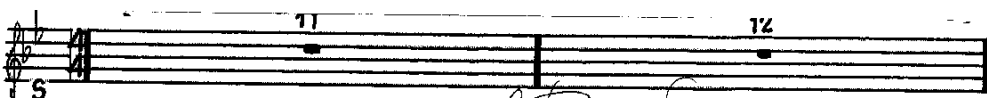
Viola

Cont.



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*Antonio
Gonzalez*

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Oboes I y II

Measures 13 and 14 of the Oboe I and II parts. The key signature has one flat (B-flat). Measure 13 contains a half note G4 and a half note A4. Measure 14 contains a half note B4 and a half note C5.

Violines I y II

Measures 13 and 14 of the Violin I and II parts. Measure 13 contains a half note G4 and a half note A4. Measure 14 contains a half note B4 and a half note C5.

Trompa

Measures 13 and 14 of the Trompe part. Measure 13 contains a half note G4. Measure 14 contains a half note A4.

Viola

Measures 13 and 14 of the Viola part. Measure 13 contains a half note G4. Measure 14 contains a half note A4.

Cont.

Measures 13 and 14 of the Continuo part. Measure 13 contains a half note G4. Measure 14 contains a half note A4.

Soprano

Measures 13 and 14 of the Soprano part. Measure 13 contains a half note G4. Measure 14 contains a half note A4.

Alto

Measures 13 and 14 of the Alto part. Measure 13 contains a half note G4. Measure 14 contains a half note A4.

Tenore

Measures 13 and 14 of the Tenor part. Measure 13 contains a half note G4. Measure 14 contains a half note A4.

Bass

Measures 13 and 14 of the Bass part. Measure 13 contains a half note G4. Measure 14 contains a half note A4.

Chorus

Measures 13 and 14 of the Chorus part. Measure 13 contains a half note G4. Measure 14 contains a half note A4.

Handwritten lyrics and musical notation for the Chorus, measures 13 and 14.

Measures 13 and 14 of the Chorus part with handwritten lyrics. Measure 13 contains a half note G4. Measure 14 contains a half note A4.

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Oboes I y II

Measures 15 and 16 of the Oboe I and II parts. The music is in G major, 4/4 time. Measure 15 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 16 starts with a half note D5, followed by quarter notes C5, B4, and A4.

Violines I y II

Measures 15 and 16 of the Violin I and II parts. The music is in G major, 4/4 time. Measure 15 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 16 starts with a half note D5, followed by quarter notes C5, B4, and A4.

Trompa

Measures 15 and 16 of the Trompe part. The music is in G major, 4/4 time. Measure 15 has a whole note G4. Measure 16 has a whole note D5.

Viola

Measures 15 and 16 of the Viola part. The music is in G major, 4/4 time. Measure 15 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 16 starts with a half note D5, followed by quarter notes C5, B4, and A4.

Cont

Measures 15 and 16 of the Contralto part. The music is in G major, 4/4 time. Measure 15 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 16 starts with a half note D5, followed by quarter notes C5, B4, and A4.

S

Measures 15 and 16 of the Soprano part. The music is in G major, 4/4 time. Measure 15 has a whole note G4. Measure 16 has a whole note D5.

E naal hebt Se-den für Her-

Measures 15 and 16 of the Soprano part with lyrics. Measure 15: E naal hebt. Measure 16: Se-den für Her-.

C E für A-la-ba nial-naal Se-für nial-naal Se-den Herrn nei-ne Seel er-hebt den

Measures 15 and 16 of the Contralto part with lyrics. Measure 15: E für A-la-ba nial-naal. Measure 16: Se-für nial-naal Se-den Herrn nei-ne Seel er-hebt den.

T E nial-naal hebt Se-für A-la-ba nial-naal Se-den Herrn nei-ne Seel er-hebt den

Measures 15 and 16 of the Tenor part with lyrics. Measure 15: E nial-naal hebt. Measure 16: Se-für A-la-ba nial-naal Se-den Herrn nei-ne Seel er-hebt den.

B E Se-den für Herrn A-la-ba nial-naal hebt

Measures 15 and 16 of the Bass part with lyrics. Measure 15: E Se-den für Herrn. Measure 16: A-la-ba nial-naal hebt.

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Oboes I y II

Violines I y II

Trompa

Viola

Cont.

Soprano

Alto

Tenore

Basso

ren

ñor
Herrn

A- la- ba nial-naal Se- ñor
mei- ne Seel er- hebt den Herrn

E ñor A- la- ba nial- naal Se- ñor
A Herrn mei- ne Seel er- hebt den Herrn

A- la- ba nial- naal Se- ñor
mei- ne Seel er- hebt den Herrn

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Oboes I y II

Measures 19 and 20 of the Oboe I and II parts. The notation is in G major (one sharp) and 4/4 time. Measure 19 contains a half note G4 and a half note E5. Measure 20 contains a half note G4 and a half note E5.

Violines I y II

Measures 19 and 20 of the Violin I and II parts. The notation is in G major (one sharp) and 4/4 time. Measure 19 contains a half note G4 and a half note E5. Measure 20 contains a half note G4 and a half note E5.

Trompa

Measures 19 and 20 of the Trompe part. The notation is in G major (one sharp) and 4/4 time. Measure 19 contains a half note G4 and a half note E5. Measure 20 contains a half note G4 and a half note E5.

Vibla

Measures 19 and 20 of the Viola part. The notation is in G major (one sharp) and 4/4 time. Measure 19 contains a half note G4 and a half note E5. Measure 20 contains a half note G4 and a half note E5.

Cont.

Measures 19 and 20 of the Contralto part. The notation is in G major (one sharp) and 4/4 time. Measure 19 contains a half note G4 and a half note E5. Measure 20 contains a half note G4 and a half note E5.

S

Measures 19 and 20 of the Soprano part. The notation is in G major (one sharp) and 4/4 time. Measure 19 contains a half note G4 and a half note E5. Measure 20 contains a half note G4 and a half note E5.

C

Measures 19 and 20 of the Contralto part. The notation is in G major (one sharp) and 4/4 time. Measure 19 contains a half note G4 and a half note E5. Measure 20 contains a half note G4 and a half note E5.

T

Measures 19 and 20 of the Tenor part. The notation is in G major (one sharp) and 4/4 time. Measure 19 contains a half note G4 and a half note E5. Measure 20 contains a half note G4 and a half note E5.

B

Measures 19 and 20 of the Bass part. The notation is in G major (one sharp) and 4/4 time. Measure 19 contains a half note G4 and a half note E5. Measure 20 contains a half note G4 and a half note E5.

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[illegible]

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23 24

Oboes I y II

Two staves of music for Oboes I and II. Measure 23 shows a melodic line with a slur over measures 23 and 24. Measure 24 continues the melodic line.

Violines I y II

Two staves of music for Violins I and II. Measure 23 shows a melodic line with a slur over measures 23 and 24. Measure 24 continues the melodic line.

Trompa

Two empty staves for Trompe, indicating no part for this instrument in this section.

Viola 23 24

Two staves of music for Viola. Measure 23 shows a melodic line with a slur over measures 23 and 24. Measure 24 continues the melodic line.

Cont.

Two staves of music for Continuo. Measure 23 shows a melodic line with a slur over measures 23 and 24. Measure 24 continues the melodic line.

5

Two empty staves for Bassoon, indicated by the number 5. A signature and date "1º AGO. 2009" are visible over the staves.

C

Two empty staves for Cello, indicated by the letter C.

T

Two empty staves for Tenor, indicated by the letter T.

B

Two empty staves for Bass, indicated by the letter B.

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25 26

Oboes I y II

Musical notation for Oboes I and II, measures 25 and 26. The notation is in G major (one sharp) and 4/4 time. Measures 25 and 26 show a melodic line with eighth and sixteenth notes.

Violines I y II

Musical notation for Violins I and II, measures 25 and 26. The notation is in G major (one sharp) and 4/4 time. Measures 25 and 26 show a melodic line with eighth and sixteenth notes.

Trompa

Musical notation for Trompe, measures 25 and 26. The notation is in G major (one sharp) and 4/4 time. Measures 25 and 26 show a melodic line with eighth and sixteenth notes.

Viola

25 26

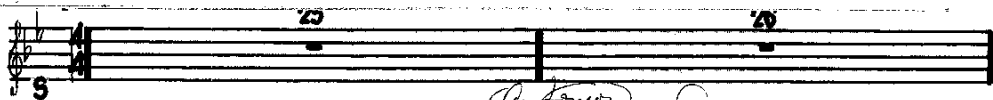
Musical notation for Viola, measures 25 and 26. The notation is in G major (one sharp) and 4/4 time. Measures 25 and 26 show a melodic line with eighth and sixteenth notes.

Cont


Musical notation for Contralto, measures 25 and 26. The notation is in G major (one sharp) and 4/4 time. Measures 25 and 26 show a melodic line with eighth and sixteenth notes.

S

25 26

Musical notation for Soprano, measures 25 and 26. The notation is in G major (one sharp) and 4/4 time. Measures 25 and 26 show a melodic line with eighth and sixteenth notes.


C

Musical notation for Contralto, measures 25 and 26. The notation is in G major (one sharp) and 4/4 time. Measures 25 and 26 show a melodic line with eighth and sixteenth notes.

T

Musical notation for Tenor, measures 25 and 26. The notation is in G major (one sharp) and 4/4 time. Measures 25 and 26 show a melodic line with eighth and sixteenth notes.

B

Musical notation for Bass, measures 25 and 26. The notation is in G major (one sharp) and 4/4 time. Measures 25 and 26 show a melodic line with eighth and sixteenth notes.

*Antonio
García*

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27 28

Oboes I y II

Violines I y II

Trompa

Viola

27 28

Cont.

27 28

Soprano

Alto

Tenore

Basso

und

Y nial-na seg-le-gra
und mein Geist freu-et sich

Y nial-na go-
und mein Geist freu-

Y nial-na seg-le-gra
und mein Geist freu-et sich

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Oboes I y II

Violines I y II

Trompa

Viola

Cont.

S

E A nial- ma sea le- gra en Dios
A- mein Geist freu- et sich Got- tes

C

E A za sea le- gra
A- et freu- et sich sea-
freu-

B

E A sea le- gra
A- freu- et sich

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Oboes I y II

Measures 31 and 32 of the Oboe I and II parts. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

Violines I y II

Measures 31 and 32 of the Violin I and II parts. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

Trompa

Measures 31 and 32 of the Trompe part. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

Viola

Measures 31 and 32 of the Viola part. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

Cont.

Measures 31 and 32 of the Contralto part. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

S

Measures 31 and 32 of the Soprano part. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

E A

nues- tro Sal- va-
nei- nes Hei- lan-

Measures 31 and 32 of the Soprano part with lyrics. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

C

le-gra en Dios nues-tro Sal- va-
et sich Got-tes nei- nes Hei- lan-

Measures 31 and 32 of the Contralto part with lyrics. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

E A

le-gra en Dios nues-tro Sal- va-
et sich Got-tes nei- nes Hei- lan-

Measures 31 and 32 of the Contralto part with lyrics. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

T

le-gra en Dios nues-tro Sal- va-
et sich Got-tes nei- nes Hei- lan-

Measures 31 and 32 of the Tenor part with lyrics. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

E A

le-gra en Dios nues-tro Sal- va-
et sich Got-tes nei- nes Hei- lan-

Measures 31 and 32 of the Tenor part with lyrics. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

B

Sei-
freu

Measures 31 and 32 of the Bass part with lyrics. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

E A

Sei-
freu

Measures 31 and 32 of the Bass part with lyrics. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 31 contains a half note G4 and a half note F#4. Measure 32 contains a half note G#4 and a half note F#4.

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Oboes I y II

33 34

Violines I y II

Trompa

Viola

33 34

Cont.

S

33 34

A

33 34

C

33 34

T

33 34

B

33 34

A

33 34

le-gra et sich Got-

Dios

fre

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Oboes I y II

Violines I y II

Trompa

Viola

Cont.

Soprano

Alto

Tenore

Basso

E- gra en Dios nues- tro Sal- va- dor

A- sich Got- tes mei- nes Hei- lan- des

E- Dios nues- tro Sal- va- dor

A- tes mei- nes Hei- lan- des

B- E- nues- tro Sal- va- dor

A- mei- nes Hei- lan- des

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Oboes I y II

37 38

Two staves of music for Oboes I and II. The key signature has one flat (B-flat). The time signature is 4/4. Measure 37 shows a melodic line with eighth and sixteenth notes. Measure 38 continues the line with a whole note and a half note.

Violines I y II

Two staves of music for Violins I and II. The key signature has one flat (B-flat). The time signature is 4/4. Measure 37 shows a melodic line with eighth and sixteenth notes. Measure 38 continues the line with a whole note and a half note.

Trompa

Two empty staves for Trompe, measures 37 and 38.

Viola

37 38

Two staves of music for Viola. The key signature has one flat (B-flat). The time signature is 4/4. Measure 37 shows a melodic line with eighth and sixteenth notes. Measure 38 continues the line with a whole note and a half note.

Cont.

Two staves of music for Contralto. The key signature has one flat (B-flat). The time signature is 4/4. Measure 37 shows a melodic line with eighth and sixteenth notes. Measure 38 continues the line with a whole note and a half note.

S

37 38

Two staves of music for Soprano. The key signature has one flat (B-flat). The time signature is 4/4. Measure 37 shows a melodic line with eighth and sixteenth notes. Measure 38 continues the line with a whole note and a half note.

C

Two empty staves for Contrabajo, measures 37 and 38.

T

Two empty staves for Tenor, measures 37 and 38.

B

Two empty staves for Bajo, measures 37 and 38.

*Ed. por
Antonio
García*

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Oboes I y II

39 40

Two staves of music for Oboes I and II. Measure 39 shows a melodic line with eighth and sixteenth notes. Measure 40 continues the line with similar rhythmic values.

Violines I y II

Two staves of music for Violins I and II. Measure 39 features a more active melodic line with sixteenth and thirty-second notes. Measure 40 continues this pattern.

Trompa

A single staff for Trompe, showing rests in both measures 39 and 40.

Viola

39 40

A single staff for Viola. Measure 39 has a melodic line, while measure 40 contains a whole note.

Cont.

A single staff for Continuo. Measure 39 has a melodic line, while measure 40 contains a whole note.

S

39 40

A single staff for Soprano. Measure 39 has a melodic line, while measure 40 contains a whole note.

Amuzgar

C

A single staff for Alto, showing rests in both measures 39 and 40.

T

A single staff for Tenor, showing rests in both measures 39 and 40.

B

A single staff for Bass, showing rests in both measures 39 and 40.

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41 42

Oboes I y II

Violines I y II

Труба



Viola

41 42

The image shows a musical score for the Viola part, measures 41 and 42. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 41 contains a half note B-flat, a quarter note D, a quarter note F, and a half note G. Measure 42 contains a half note B-flat, a quarter note D, a quarter note F, and a half note G. The notes are written on a five-line staff with a treble clef.

Cont.



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Oboes I y II

Measures 43 and 44 of the Oboes I and II part. The music is in G major, 4/4 time. Measure 43 features a half note G4 and a half note E5. Measure 44 features a half note G4 and a half note E5. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4.

Violines I y II

Measures 43 and 44 of the Violins I and II part. The music is in G major, 4/4 time. Measure 43 features a half note G4 and a half note E5. Measure 44 features a half note G4 and a half note E5. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4.

Trompa

Measures 43 and 44 of the Trompe part. The music is in G major, 4/4 time. Measure 43 features a half note G4 and a half note E5. Measure 44 features a half note G4 and a half note E5. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4.

Viola

Measures 43 and 44 of the Viola part. The music is in G major, 4/4 time. Measure 43 features a half note G4 and a half note E5. Measure 44 features a half note G4 and a half note E5. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4.

Cont.

Measures 43 and 44 of the Contralto part. The music is in G major, 4/4 time. Measure 43 features a half note G4 and a half note E5. Measure 44 features a half note G4 and a half note E5. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4.

S

Measures 43 and 44 of the Soprano part. The music is in G major, 4/4 time. Measure 43 features a half note G4 and a half note E5. Measure 44 features a half note G4 and a half note E5. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4.

C

Measures 43 and 44 of the Contrabajo part. The music is in G major, 4/4 time. Measure 43 features a half note G4 and a half note E5. Measure 44 features a half note G4 and a half note E5. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4.

T

Measures 43 and 44 of the Tenor part. The music is in G major, 4/4 time. Measure 43 features a half note G4 and a half note E5. Measure 44 features a half note G4 and a half note E5. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4.

B

Measures 43 and 44 of the Bajo part. The music is in G major, 4/4 time. Measure 43 features a half note G4 and a half note E5. Measure 44 features a half note G4 and a half note E5. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4.

Man. Forner
Alonso

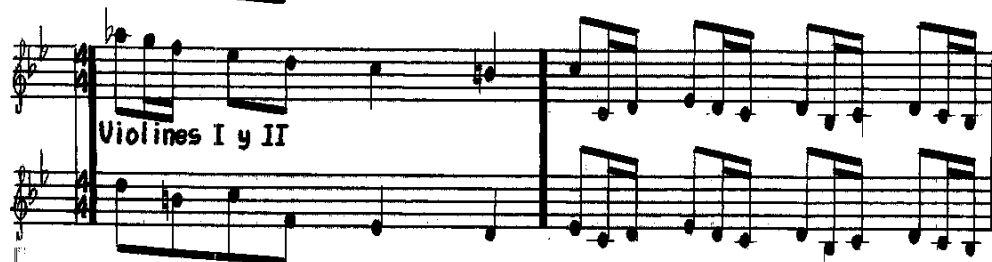
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Oboes I y II


45 46



Violines I y II



Trompa



Viola

45 46

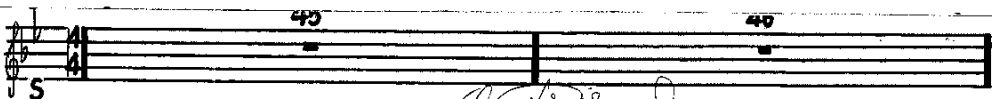


Cont.



S

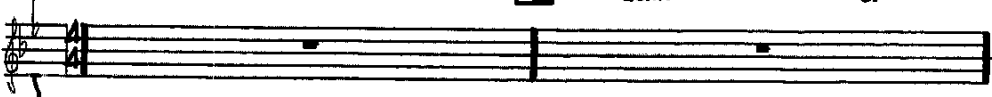
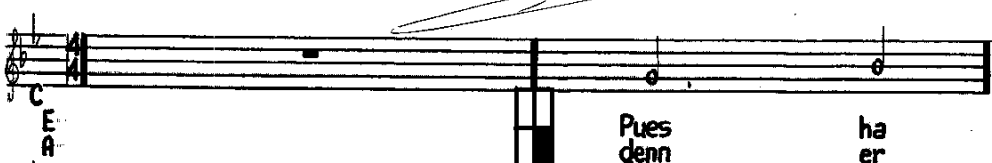
45 46



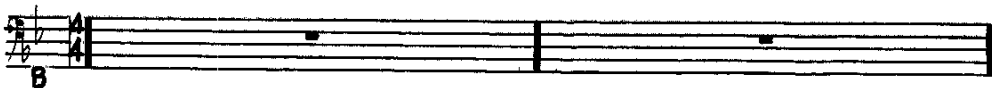
C

E A

Pues denn ha er



B



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Oboes I y II

Measures 47 and 48 for Oboes I and II. The notation shows a melodic line in G major, starting on G4 and moving stepwise up to D5 in measure 47, then continuing in measure 48.

Violines I y II

Measures 47 and 48 for Violins I and II. The notation shows a rhythmic pattern of eighth and sixteenth notes, primarily on G4 and A4, with some sixteenth-note runs.

Trompa

Measures 47 and 48 for Trompe. The notation shows a simple harmonic accompaniment on G4 and A4.

Viola

Measures 47 and 48 for Viola. The notation shows a melodic line in G major, starting on G4 and moving stepwise up to D5 in measure 47, then continuing in measure 48.

Cont.

Measures 47 and 48 for Continuo. The notation shows a simple harmonic accompaniment on G4 and A4.

Soprano

Measures 47 and 48 for Soprano. The notation shows a melodic line in G major, starting on G4 and moving stepwise up to D5 in measure 47, then continuing in measure 48.

Alto

Measures 47 and 48 for Alto. The notation shows a simple harmonic accompaniment on G4 and A4.

Tenore

Measures 47 and 48 for Tenor. The notation shows a simple harmonic accompaniment on G4 and A4.

Bass

Measures 47 and 48 for Bass. The notation shows a simple harmonic accompaniment on G4 and A4.

Chorus

Measures 47 and 48 for Chorus. The notation shows a simple harmonic accompaniment on G4 and A4.

Lyrics

Pues denn ha mi-ra-do lahu-mi-lle-ción
 hat sei-ne e-len-de Magd
 ha mi-ra-do lahu-mi-lle-ción
 denn er hat sei-ne e-

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49 50

Oboes I y II

Violines I y II

Trompa

Viola

49 50

Cont.

49 50

S

E ción de sues-cla-va vis- to labu-mi-lla-
A Magd an-ge-se-hen sei- ne e-len-de

C

E de sues-cla-
A an-ge-se-

Antonio
Q. 2. 100. 100

I

E vis-to labu-mi-lla- ción de sues-cla-va ha
A sei-ne e-len-de Magd an-ge-se-hen er

B

E ni-lla- ción de sues-cla-
A len-da Mand

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51 52

Oboes I y II

Violines I y II

Tronpa

Viola 51 52

Cont.

S
E ción
A Magd de sug- cla- va
an- ge- se- hen

C
E
A
va
hen

E mi-ra- do lahu-mi-lla- ción de sug- cla- va
A hat sei- ne e- len- de Magd an- ge- se- hen

B
E
A
va hen vis-to lahu-mi-lla-ción de sug- cla- va
sei- ne e- len- de Magd an- ge- se- hen

*Antonio
García*

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Oboes I y II

Violines I y II

Trompa

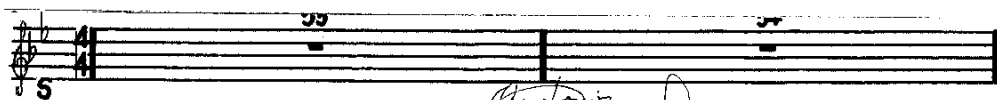


Viola

Cont.



5



C



T



B



Alto Fortissimo
Allegro

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Oboes I y II

Measures 55 and 56 for Oboes I and II. The notation shows a melodic line with eighth and sixteenth notes, and a bass line with a sustained note and some movement.

Violines I y II

Measures 55 and 56 for Violins I and II. The notation features a complex, fast-moving melodic line with many sixteenth and thirty-second notes.

Trompa

Measures 55 and 56 for Trompe. The staff is empty, indicating a rest for this instrument in these measures.

Viola

Measures 55 and 56 for Viola. The notation shows a melodic line with eighth and sixteenth notes.

Cont.

Measures 55 and 56 for Contralto. The notation shows a melodic line with eighth and sixteenth notes.

S

Measures 55 and 56 for Soprano. The staff is empty, indicating a rest for this instrument in these measures.

C

Measures 55 and 56 for Contralto. The staff is empty, indicating a rest for this instrument in these measures.

T

Measures 55 and 56 for Tenor. The staff is empty, indicating a rest for this instrument in these measures.

B

Measures 55 and 56 for Bass. The staff is empty, indicating a rest for this instrument in these measures.

Antonio
1 AGO 2009
Orquesta de la U de C

DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

57 58

Oboes I y II

Two staves of musical notation for Oboes I and II. Measure 57 shows a melodic line with eighth and sixteenth notes. Measure 58 continues the line with a half note and a quarter note.

Violines I y II

Two staves of musical notation for Violines I and II. Measure 57 shows a melodic line with eighth and sixteenth notes. Measure 58 continues the line with a half note and a quarter note.

Trompa

Two staves of musical notation for Trompa. Both measures 57 and 58 show whole rests.

Viola 57 58

Two staves of musical notation for Viola. Measure 57 shows a melodic line with eighth and sixteenth notes. Measure 58 continues the line with a half note and a quarter note.

Cont.

Two staves of musical notation for Continuo. Measure 57 shows a melodic line with eighth and sixteenth notes. Measure 58 continues the line with a half note and a quarter note.

S 57 58

Two staves of musical notation for Soprano. Both measures 57 and 58 show whole rests.

C

Two staves of musical notation for Contralto. Both measures 57 and 58 show whole rests.

T

Two staves of musical notation for Tenor. Both measures 57 and 58 show whole rests.

B

Two staves of musical notation for Bass. Both measures 57 and 58 show whole rests.

de Loure
1 AGO 2000
Amador

DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Oboes I y II

Measures 59 and 60 for Oboes I and II. The notation shows a melodic line with eighth and sixteenth notes, starting on a whole note in measure 59 and continuing into measure 60.

Violines I y II

Measures 59 and 60 for Violins I and II. The notation shows a melodic line with eighth and sixteenth notes, starting on a whole note in measure 59 and continuing into measure 60.

Trompa

Measures 59 and 60 for Trompe. The notation shows a whole note in measure 59 and a whole note in measure 60.

Viola

Measures 59 and 60 for Viola. The notation shows a melodic line with eighth and sixteenth notes, starting on a whole note in measure 59 and continuing into measure 60.

Cont.

Measures 59 and 60 for Continuo. The notation shows a melodic line with eighth and sixteenth notes, starting on a whole note in measure 59 and continuing into measure 60.

5

Measures 59 and 60. The notation shows a whole note in measure 59 and a whole note in measure 60.

C

Measures 59 and 60. The notation shows a whole note in measure 59 and a whole note in measure 60.

F

Measures 59 and 60. The notation shows a whole note in measure 59 and a whole note in measure 60.

B

Measures 59 and 60. The notation shows a whole note in measure 59 and a whole note in measure 60.

Copy 11 AGO. 2004
Amu...

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61 62

Oboes I y II

Violines I y II

Trompa

Viola

61 62

Cont.

61 62

Soprano

31 AGO. 2008

Ved des- de hoy ne
Sie-he von nun an

Contralto

Ved Sie- des-
he

Tenore

Ved des- de hoy ne
Sie-he von nun an

Bajo

Ved des- de hoy ne
Sie-he von nun an

DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

63 64

Violines I y II

Trompa

Viola

63 64

Cont.

Soprano

63 64

lla-ma-rán fe-liz
wer-den mich se-lig

Alto

63 64

de von hoy nun me an lla-ma-rán fe-
wer-den mich se-

Tenore

63 64

lla-ma-rán fe-liz nu-
wer-den mich se-lig prei-

Bass

63 64

lla-ma-rán fe-liz
wer-den mich se-lig

DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

65 66

Oboes I y II

Violines I y II

Trompa

Viola 65 66

Cont.

65 66

S E A MU- chas MU- chas MU- chas
A prei- sen al- le al- le

C E A liz MU- chas ge- ne-
lig prei- sen al- le

E A chas MU- chas MU- chas
sen al- le al- le

B E MU- chas me di- rón fe- liz
A prei-sen uer-dan minh ca- liz

DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

Oboes I y II

Measures 67 and 68 for Oboes I and II. The notation shows a melodic line with eighth and sixteenth notes.

Violines I y II

Measures 67 and 68 for Violins I and II. The notation shows a melodic line with eighth and sixteenth notes.

Trompa

Measures 67 and 68 for Trompe. The notation shows a single note in measure 67 and a whole note in measure 68.

Viola

Measures 67 and 68 for Viola. The notation shows a melodic line with eighth and sixteenth notes.

Cont.

Measures 67 and 68 for Contralto. The notation shows a melodic line with eighth and sixteenth notes.

Soprano

Measures 67 and 68 for Soprano. The notation shows a melodic line with eighth and sixteenth notes.

E- ge- ne- ra- cio- nes Ved des- de hoy ne
A- al- le Kin- des Kind Sie- he von nun an

Contralto

Measures 67 and 68 for Contralto. The notation shows a melodic line with eighth and sixteenth notes.

E- ra- cio- nes
A- Kin- des Kind

Tenore

Measures 67 and 68 for Tenor. The notation shows a melodic line with eighth and sixteenth notes.

E- nu- chas ge- ne- ra- cio- nes Ved des- de hoy ne
A- al- le al- le Kin- des Kind Sie- he von nun an

Bass

Measures 67 and 68 for Bass. The notation shows a melodic line with eighth and sixteenth notes.

E- nu- chas ge- ne-
A- prei- sen al- le

DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Violines I y II

Trompa

Viola

Cont.

S
E-lla-na-rán fe-liz mu-chas des-de hoy des-
A-ber-den nich se-lig prei-sen von nun an von

C
E-lla-na-rán fe-liz mu-chas ge-ne-ra-cio-
A-ber-den nich se-lig prei-sen al-le Kin-des

E-lla-na-rán fe-liz mu-chas ge-ne-ra-cio-
A-ber-den nich se-lig prei-sen al-le Kin-des

B
E-lla-na-rán fe-liz mu-chas ge-ne-ra-cio-
A-ber-den nich se-lig prei-sen al-le Kin-des

DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

Oboes I y II

Violines I y II

Tronpa

Viola

Cont.

S
E de hoy Me di-rán fe- liz mu-
A nun an wer- den nich se- lig prei-

C
E mu- chas des- de hoy des- de hoy Me di-rán
A prei- sen von nun an von nun an wer- den nich

T
E nes Me di-rán fe- liz mu- chas des- de hoy des-
A Kind wer- den nich se- lig prei- sen von nun an von

B
E nes des- de hoy Me di-rán fe- liz
A Kind von nun an wer- den nich se- lig

DIRECCION - CANTA A BM. 010 - RO. NICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Violines I y II

Trompa

Viola

Cont.

S
E chas mu-chas mu-chas mu-chas mu-chas
A sen al-le al-le al-le al-le

C
E fe-liz mu-chas chas mu-chas mu-chas
A se-lig prei-sen al-le al-le

T
E de hoy me di-rán fe-liz mu-chas
A nun an uer-den mich se-lig prei-sen

B
E mu-chas mu-chas fe-liz mu-chas mu-chas fe-liz
A prei-sen mich se-lig prei-sen mich se-liz

DIRECCION - CANTATA EMU 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Oboes I y II

Violines I y II

Trompa

Vibla

Cont.

S

A

C

T

B

E mu- chas
A prei- sen

mu- al-

fe- se- liz lig

fe- se- liz lig

fe- se- liz lig

fe- se- liz lig

fe- se- liz lig

fe- se- liz lig

fe- se- liz lig

fe- se- liz lig

fe- se- liz lig

fe- se- liz lig

DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (2. ED.) - J.S. BACH

Oboes I y II

Violines I y II

Trompa

Viola

Cont.

Soprano: fe-se-liz mu-prei-

Alto: fe-se-liz mu-prei- (with handwritten annotation: *Alto Tenor*)

Tenor: fe-se-liz mu-prei-

Bass: fe-se-liz mu-prei-

DIRECCION - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

79 80

Oboes I y II

Violines I y II

Trompa

Antonio Amador

Viola 79 80

Cont.

S
E
A

chas sen ge- al- ne- ra- cio- le Kin- des

C
E
A

chas sen ge- al- ne- ra- cio- le Kin- des

T
E
A

chas sen ge- al- ne- ra- cio- le Kin- des

B
E
A

chas le nu- al-

DIRECCION CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

81 82

Oboes I y II

Violines I y II

Trompa

Viola

81 82

Cont.

81 82

S E nes mu- chas ge-ne-ra-cio-
A Kind al- le al-le Kin- des

81 82

C E nes mu- chas ge-ne-ra-cio-
A Kind al- le al-le Kin- des

81 82

T E nes mu- chas ge-ne-ra-cio-
A Kind al- le al-le Kin- des

81 82

B E - chas mu- chas ge-ne-ra-cio-
A - la al- le al-le Kin- des

DIRECCION - CANTATA BWV 010 - CORD INICIAL 01 (2ª ED.) - J.S. BACH

83

Oboes I y II

Violines I y II

Trompa

Viola

83

Cont.

S

83

E nes
A Kind

*du fünd
dieses Kind*

C

E nes
A Kind

T

E nes
A Kind

B

E nes
A Kind

CANTATA BWV 010

J.S.BACH

2ª EDICIÓN

CORO INICIAL Nº 01

PARTITURA DE OBOES I Y II

PAGINAS : 088 – 098

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

First system of the musical score for Oboes I and II, measures 1 and 2. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is in treble clef. Measure 1 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a half note C5, a quarter note B4, and a quarter note A4. Fingerings 1 and 2 are indicated above the notes in measure 2.

Second system of the musical score for Oboes I and II, measures 3 and 4. Measure 3 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 4 contains a half note C5, a quarter note B4, and a quarter note A4. Fingerings 3 and 4 are indicated above the notes in measure 4.

Handwritten signature and date:
SET. 2008
Munich, Germany

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

Third system of the musical score for Oboes I and II, measures 5 and 6. Measure 5 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 6 contains a half note C5, a quarter note B4, and a quarter note A4. Fingering 5 is indicated above the first note in measure 5.

Fourth system of the musical score for Oboes I and II, measures 7 and 8. Measure 7 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 8 contains a half note C5, a quarter note B4, and a quarter note A4. Fingerings 7 and 8 are indicated above the notes in measure 7.

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

9 10

11 12

Antonio
SEL 2000
Antonio

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

13 14

15 16

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

17 18

I
II

19 20

I
II

Handwritten signature: Luis H. Hanz

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

21 22

I
II

23 24

I
II

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

25 26

27 28

*Antonio
Cáriz*

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

29 30

31 32

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

First system of the musical score for Oboes I and II, measures 33 and 34. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is in treble clef. Measure 33 shows a melodic line in Oboe I and a supporting line in Oboe II. Measure 34 continues the melodic development in Oboe I.

Second system of the musical score for Oboes I and II, measures 35 and 36. The notation continues from the previous system. Measure 35 features a melodic phrase in Oboe I, while Oboe II provides harmonic support. Measure 36 shows further melodic movement in Oboe I.

Antonio
1 SET 2000
Prunier

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Third system of the musical score for Oboes I and II, measures 37 and 38. The notation continues from the previous system. Measure 37 shows a melodic line in Oboe I and a supporting line in Oboe II. Measure 38 continues the melodic development in Oboe I.

Fourth system of the musical score for Oboes I and II, measures 39 and 40. The notation continues from the previous system. Measure 39 features a melodic phrase in Oboe I, while Oboe II provides harmonic support. Measure 40 shows further melodic movement in Oboe I.

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

First system of musical notation for Oboes I and II, measures 41 and 42. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is written on two staves, labeled I and II. Measure 41 shows a half note G4 on staff I and a half note F4 on staff II. Measure 42 shows a half note A4 on staff I and a half note G4 on staff II.

Second system of musical notation for Oboes I and II, measures 43 and 44. Measure 43 shows a half note A4 on staff I and a half note G4 on staff II. Measure 44 shows a half note B4 on staff I and a half note A4 on staff II. A handwritten signature and the text "1ª SER. 2000" are visible below the staves.

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Third system of musical notation for Oboes I and II, measures 45 and 46. Measure 45 shows a half note C5 on staff I and a half note B4 on staff II. Measure 46 shows a half note D5 on staff I and a half note C5 on staff II.

Fourth system of musical notation for Oboes I and II, measures 47 and 48. Measure 47 shows a half note E5 on staff I and a half note D5 on staff II. Measure 48 shows a half note F5 on staff I and a half note E5 on staff II.

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

49 50

I
II

51 52

I
II

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1 SET. 2008
Antonio

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

53 54

I
II

55 56

I
II

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

Measures 57 and 58 of the Oboe I and II parts. The notation is in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The time signature is 4/4. The first staff is for Oboe I (I) and the second staff is for Oboe II (II). Measure 57 shows a melodic line in Oboe I and a supporting line in Oboe II. Measure 58 continues the melodic development in Oboe I.

Measures 59 and 60 of the Oboe I and II parts. The notation continues from the previous system. Measure 59 shows a melodic line in Oboe I and a supporting line in Oboe II. Measure 60 continues the melodic development in Oboe I.

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1 SET. 2008
Quirós

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

Measures 61 and 62 of the Oboe I and II parts. The notation continues from the previous system. Measure 61 shows a melodic line in Oboe I and a supporting line in Oboe II. Measure 62 continues the melodic development in Oboe I.

Measures 63 and 64 of the Oboe I and II parts. The notation continues from the previous system. Measure 63 shows a melodic line in Oboe I and a supporting line in Oboe II. Measure 64 continues the melodic development in Oboe I.

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

65 66

First system of musical notation for measures 65 and 66. It consists of two staves: Oboe I (top) and Oboe II (bottom). Both staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. Measure 65 shows the Oboe I part with a half note G4 and a half note F#4, while the Oboe II part has a half note G4 and a half note F#4. Measure 66 continues with similar notes, ending with a half note G4 and a half note F#4.

67 68

Second system of musical notation for measures 67 and 68. The notation continues from the previous system. In measure 67, the Oboe I part has a half note G4 and a half note F#4, while the Oboe II part has a half note G4 and a half note F#4. Measure 68 continues with similar notes, ending with a half note G4 and a half note F#4.

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1.ª Ed. 2018
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69 70

Third system of musical notation for measures 69 and 70. The notation continues from the previous system. In measure 69, the Oboe I part has a half note G4 and a half note F#4, while the Oboe II part has a half note G4 and a half note F#4. Measure 70 continues with similar notes, ending with a half note G4 and a half note F#4.

71 72

Fourth system of musical notation for measures 71 and 72. The notation continues from the previous system. In measure 71, the Oboe I part has a half note G4 and a half note F#4, while the Oboe II part has a half note G4 and a half note F#4. Measure 72 continues with similar notes, ending with a half note G4 and a half note F#4.

OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

First system of the musical score for Oboes I and II, measures 73-76. The music is in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The time signature is 4/4. The score is written for two staves, Oboe I (top) and Oboe II (bottom). Measure 73 starts with a treble clef and a key signature of one sharp. The melody in Oboe I begins with a quarter note G4, followed by a quarter note A4, and a half note B4. Oboe II plays a half note G3. Measure 74 continues the melody in Oboe I with a quarter note C5, followed by a quarter note D5, and a half note E5. Oboe II plays a half note A3. Measure 75 continues the melody in Oboe I with a quarter note F#5, followed by a quarter note G5, and a half note A5. Oboe II plays a half note B3. Measure 76 continues the melody in Oboe I with a quarter note B5, followed by a quarter note C6, and a half note D6. Oboe II plays a half note C4.

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OBOES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Second system of the musical score for Oboes I and II, measures 77-80. The music is in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The time signature is 4/4. The score is written for two staves, Oboe I (top) and Oboe II (bottom). Measure 77 continues the melody in Oboe I with a quarter note E5, followed by a quarter note D5, and a half note C5. Oboe II plays a half note D3. Measure 78 continues the melody in Oboe I with a quarter note B4, followed by a quarter note A4, and a half note G4. Oboe II plays a half note E3. Measure 79 continues the melody in Oboe I with a quarter note F#4, followed by a quarter note E4, and a half note D4. Oboe II plays a half note C3. Measure 80 continues the melody in Oboe I with a quarter note C4, followed by a quarter note B3, and a half note A3. Oboe II plays a half note B2.

OBOES I & II - CANTATA BWV 010 - C. RO. INICIAL 01 (2ª ED.) - J.S. BACH

81 82

83

Antonio
Set. 2008
Américo Lanza

CANTATA BWV 010

J.S.BACH

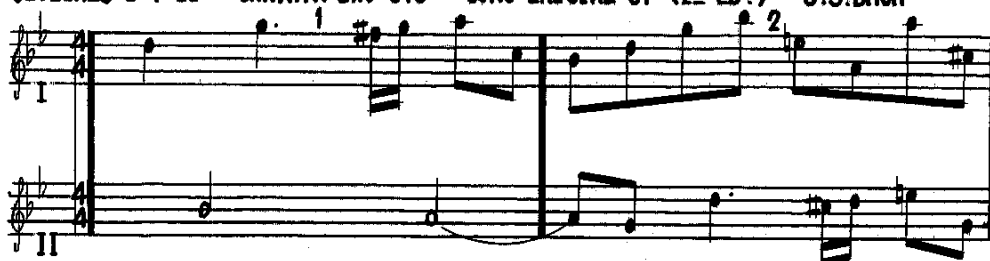
2ª EDICIÓN

CORO INICIAL Nº 01

PARTITURA DE VIOLINES I Y II

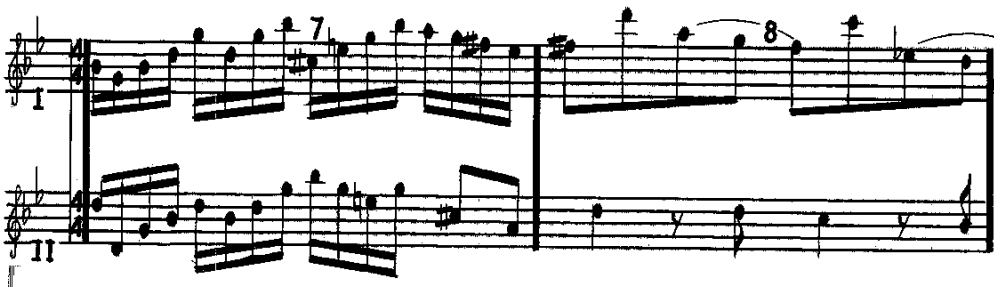
PAGINAS : 100 – 110

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH



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VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH



VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

9 10

Violin I and Violin II staves showing measures 9 and 10. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 9 features a half note G4 in the first staff and a half note F4 in the second staff. Measure 10 features a half note A4 in the first staff and a half note G4 in the second staff.

11 12

Violin I and Violin II staves showing measures 11 and 12. Measure 11 features a half note A4 in the first staff and a half note G4 in the second staff. Measure 12 features a half note B4 in the first staff and a half note A4 in the second staff.

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1 SET. 2003
Amador

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

13 14

Violin I and Violin II staves showing measures 13 and 14. Measure 13 features a half note C5 in the first staff and a half note B4 in the second staff. Measure 14 features a half note D5 in the first staff and a half note C5 in the second staff.

15 16

Violin I and Violin II staves showing measures 15 and 16. Measure 15 features a half note E5 in the first staff and a half note D5 in the second staff. Measure 16 features a half note F5 in the first staff and a half note E5 in the second staff.

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Measures 17 and 18 of the initial chorus for Violins I and II. The music is in G major (one sharp) and 4/4 time. Measure 17 features a rhythmic pattern of eighth and sixteenth notes. Measure 18 continues this pattern with a slight melodic shift.

Measures 19 and 20 of the initial chorus for Violins I and II. Measure 19 shows a more active melodic line for Violin I, while Violin II provides a harmonic accompaniment. Measure 20 concludes the phrase with a final cadence.

Handwritten signature
1/1 SET. 6/12

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Measures 21 and 22 of the initial chorus for Violins I and II. Measure 21 begins with a new melodic entry for Violin I. Measure 22 shows both violins playing in parallel motion, creating a rich harmonic texture.

Measures 23 and 24 of the initial chorus for Violins I and II. Measure 23 features a descending melodic line in Violin I. Measure 24 concludes the section with a final chordal cadence for both parts.

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Violin I and II staves, measures 25-28. The score is in G major (one sharp) and 4/4 time. Measures 25 and 26 show the first violin playing a melodic line while the second violin provides harmonic support. Measures 27 and 28 continue the melodic development in the first violin.

*Antonio
Serrano
Amador*

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Violin I and II staves, measures 29-32. Measures 29 and 30 show the first violin playing a melodic line while the second violin provides harmonic support. Measures 31 and 32 continue the melodic development in the first violin.

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2a ED.) - J.S.BACH

Violin I and II staves, measures 33 and 34. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 33 shows a half note in the first staff and a quarter note in the second. Measure 34 continues the melody with a half note in the first staff and a quarter note in the second.

Violin I and II staves, measures 35 and 36. Measure 35 features a half note in the first staff and a quarter note in the second. Measure 36 continues the melody with a half note in the first staff and a quarter note in the second.

Antonio
1 SET-2008
Amendanz

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2a ED.) - J.S.BACH

Violin I and II staves, measures 37 and 38. Measure 37 shows a half note in the first staff and a quarter note in the second. Measure 38 continues the melody with a half note in the first staff and a quarter note in the second.

Violin I and II staves, measures 39 and 40. Measure 39 features a half note in the first staff and a quarter note in the second. Measure 40 continues the melody with a half note in the first staff and a quarter note in the second.

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

41 42

Violin I and Violin II staves showing measures 41 and 42. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. Measure 41 features a half note in the right hand and a half note in the left hand. Measure 42 features a half note in the right hand and a half note in the left hand.

43 44

Violin I and Violin II staves showing measures 43 and 44. Measure 43 features a half note in the right hand and a half note in the left hand. Measure 44 features a half note in the right hand and a half note in the left hand.

Antonio
1 SET. 2008
Américo

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

45 46

Violin I and Violin II staves showing measures 45 and 46. Measure 45 features a half note in the right hand and a half note in the left hand. Measure 46 features a half note in the right hand and a half note in the left hand.

47 48

Violin I and Violin II staves showing measures 47 and 48. Measure 47 features a half note in the right hand and a half note in the left hand. Measure 48 features a half note in the right hand and a half note in the left hand.

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

49 50

Violin I and Violin II staves. Measure 49: Violin I has a half note G4, a quarter note A4, and a quarter note B4. Violin II has a half note F#4, a quarter note G4, and a quarter note A4. Measure 50: Violin I has a half note C5, a quarter note B4, and a quarter note A4. Violin II has a half note B3, a quarter note C4, and a quarter note D4.

51 52

Violin I and Violin II staves. Measure 51: Violin I has a half note G4, a quarter note A4, and a quarter note B4. Violin II has a half note F#4, a quarter note G4, and a quarter note A4. Measure 52: Violin I has a half note C5, a quarter note B4, and a quarter note A4. Violin II has a half note B3, a quarter note C4, and a quarter note D4.

Antonio
1 SET. 2008
Augusto

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

53 54

Violin I and Violin II staves. Measure 53: Violin I has a half note G4, a quarter note A4, and a quarter note B4. Violin II has a half note F#4, a quarter note G4, and a quarter note A4. Measure 54: Violin I has a half note C5, a quarter note B4, and a quarter note A4. Violin II has a half note B3, a quarter note C4, and a quarter note D4.

55 56

Violin I and Violin II staves. Measure 55: Violin I has a half note G4, a quarter note A4, and a quarter note B4. Violin II has a half note F#4, a quarter note G4, and a quarter note A4. Measure 56: Violin I has a half note C5, a quarter note B4, and a quarter note A4. Violin II has a half note B3, a quarter note C4, and a quarter note D4.

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

Violin I and II staves, measures 57 and 58. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 57 shows a half note in the first staff and a quarter note in the second. Measure 58 shows a half note in the first staff and a quarter note in the second.

Violin I and II staves, measures 59 and 60. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 59 shows a half note in the first staff and a quarter note in the second. Measure 60 shows a half note in the first staff and a quarter note in the second.

Handwritten signature and date: 1 SET 2008

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

Violin I and II staves, measures 61 and 62. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 61 shows a half note in the first staff and a quarter note in the second. Measure 62 shows a half note in the first staff and a quarter note in the second.

Violin I and II staves, measures 63 and 64. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 63 shows a half note in the first staff and a quarter note in the second. Measure 64 shows a half note in the first staff and a quarter note in the second.

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

65 66

Violin I and Violin II staves. Measure 65: Violin I has a half note G4, Violin II has a half note F#4. Measure 66: Violin I has a half note A4, Violin II has a half note G4. Both staves are in treble clef with a key signature of one flat (B-flat).

67 68

Violin I and Violin II staves. Measure 67: Violin I has a half note Bb4, Violin II has a half note A4. Measure 68: Violin I has a half note C5, Violin II has a half note Bb4. Both staves are in treble clef with a key signature of one flat (B-flat).

Antonio
1 SET. 2005
Amey d'Orz

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

69 70

Violin I and Violin II staves. Measure 69: Violin I has a half note D5, Violin II has a half note C5. Measure 70: Violin I has a half note E5, Violin II has a half note D5. Both staves are in treble clef with a key signature of one flat (B-flat).

71 72

Violin I and Violin II staves. Measure 71: Violin I has a half note F#5, Violin II has a half note E5. Measure 72: Violin I has a half note G#5, Violin II has a half note F#5. Both staves are in treble clef with a key signature of one flat (B-flat).

VIOLINES I Y II - CAN. ATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 73-74. The music is in G major, 4/4 time. Measure 73 features a half note G4 in the first staff and a half note E4 in the second staff. Measure 74 features a half note A4 in the first staff and a half note F#4 in the second staff.

Violin I and II staves, measures 75-76. Measure 75 features a half note G4 in the first staff and a half note E4 in the second staff. Measure 76 features a half note A4 in the first staff and a half note F#4 in the second staff.

Ant. Frías
1 SET. 2000
Quintanilla

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 1 (2ª ED.) - J.S.BACH

Violin I and II staves, measures 77-78. Measure 77 features a half note G4 in the first staff and a half note E4 in the second staff. Measure 78 features a half note A4 in the first staff and a half note F#4 in the second staff.

Violin I and II staves, measures 79-80. Measure 79 features a half note G4 in the first staff and a half note E4 in the second staff. Measure 80 features a half note A4 in the first staff and a half note F#4 in the second staff.

VIOLINES I Y II - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

81 82

I II

83

I II

Amor
1 SET. 2008
Amor

CANTATA BWV 010

J.S.BACH

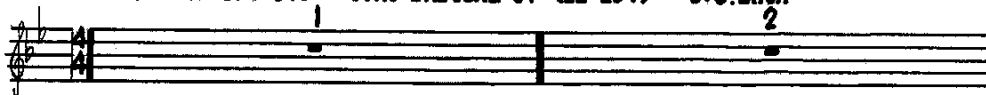
2ª EDICIÓN

CORO INICIAL Nº 01

PARTITURA DE TROMPA

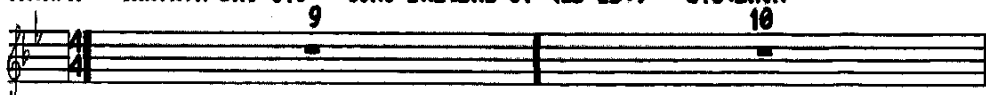
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TROMPA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

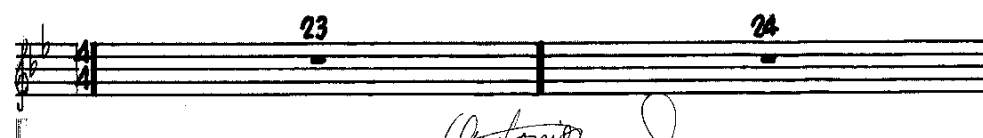
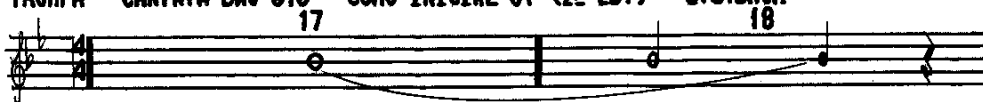


Antonio
6 SET 2004
Amesblaz

TROMPA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

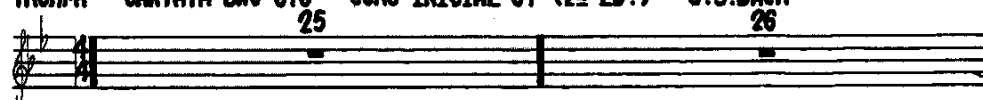


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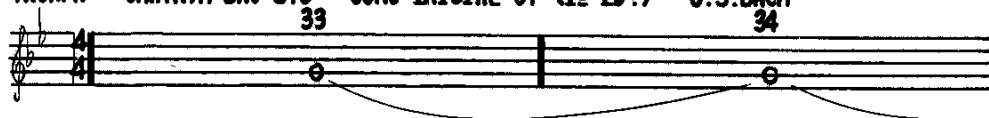


Antonio
8 de SET. 2009
Amendola

TROMPA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

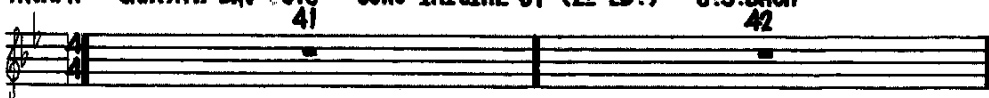


TRONPA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

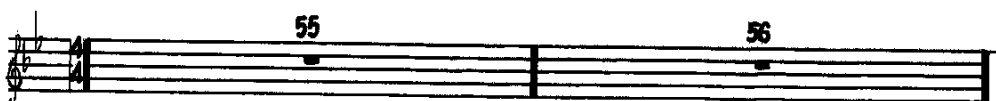
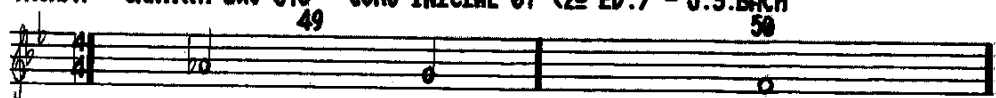


Antonio
18 SET. 2009
Amador

TRONPA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

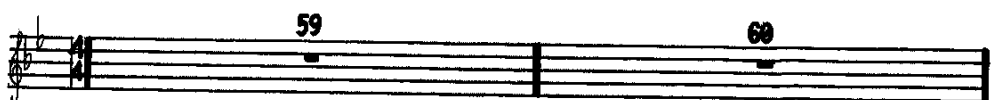
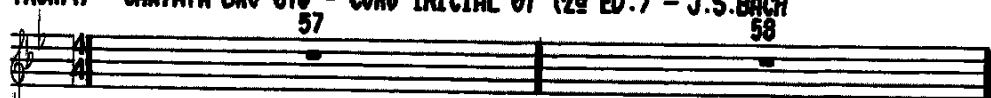


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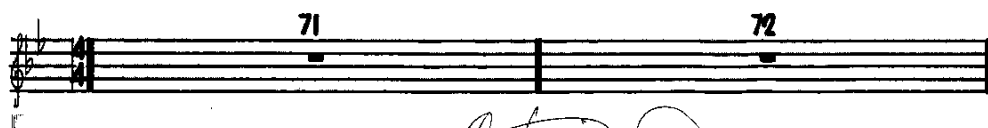
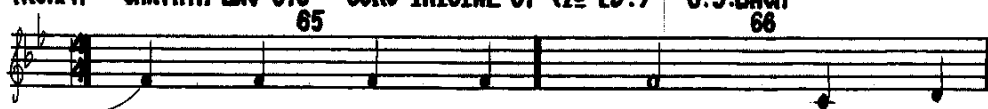


Antonio
19 SET 2000
Amigou Hantz

TROMPA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

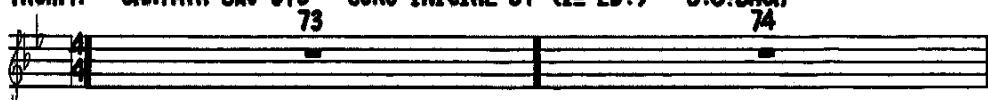


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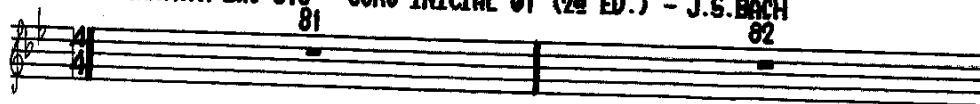


Antônio
8 SET. 2008
Américo

TRONPA - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH



TROMPA - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH



Antonio
11 SET. 2008
Amador

CANTATA BWV 010

J.S.BACH

2ª EDICIÓN

CORO INICIAL Nº 01

PARTITURA DE VIOLA

PAGINAS : 119 – 124

VIOLA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

1 2

3 4

5 6

7 8

Antonio Arriaga
17/6 SET-2005

VIOLA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

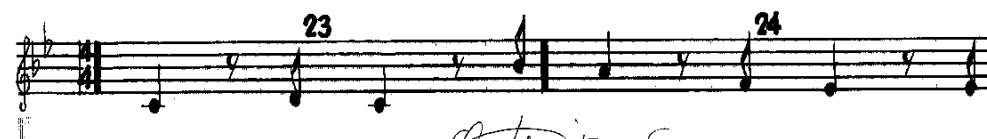
9 10

11 12

13 14

15 16

VIOLA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

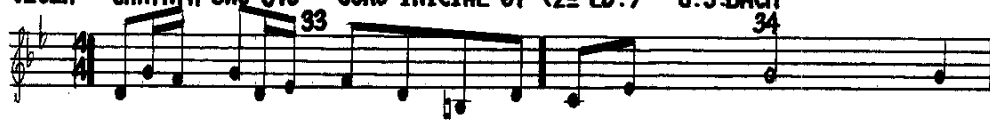


*Antonio
Arce*

VIOLA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

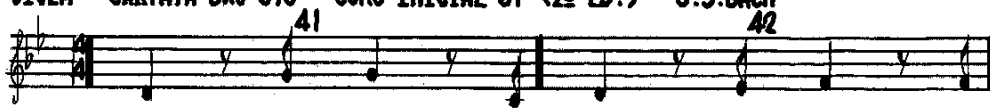


VIOLA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

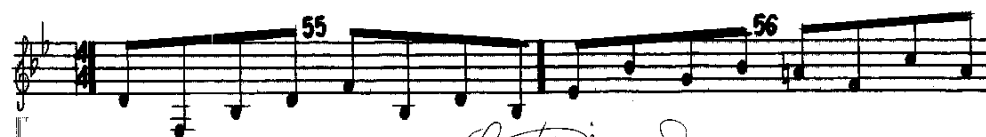
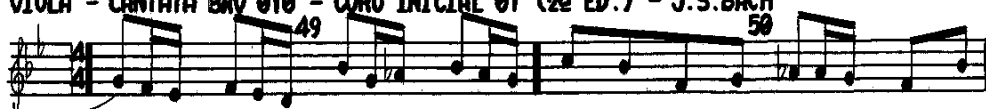


Antônio
16 SET 2008
Antônio

VIOLA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

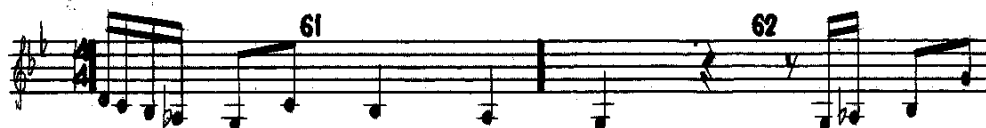
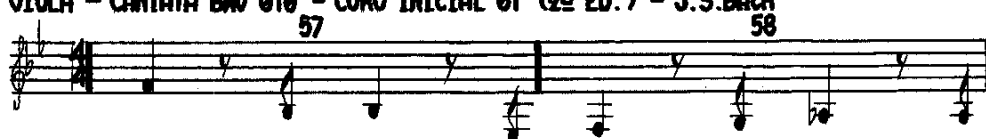


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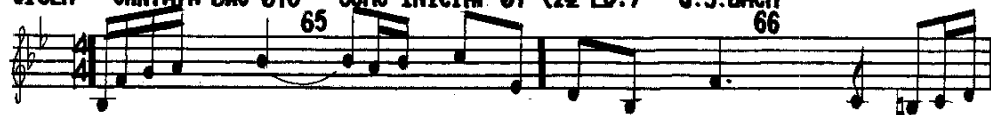


Antonio
1 SET. 2000
Quintana

VIOLA - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH

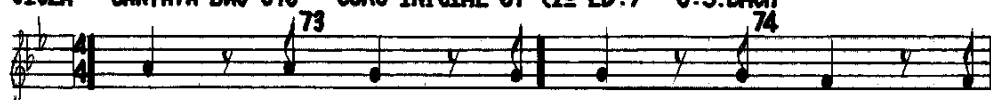


VIOLA - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH



Carla Louisa
6 SET. 2009
Priscilla

VIOLA - CANTATA BWV 010 - CORO INICIAL 01 (22 ED.) - J.S.BACH



VIOLA - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH



Antonio
6 SET. 2009
Antonio Elias



CANTATA BWV 010

J.S.BACH

2ª EDICIÓN

CORO INICIAL Nº 01

PARTITURA DE CONTINUO

PAGINAS : 126 – 131

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

17 18

19 20

21 22

23 24

Antonio Américo

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S.BACH

25 26

27 28

29 30

31 32

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Measures 33-40 of the Continuo part. The score is written on a single staff with a 4/4 time signature and a key signature of one flat (B-flat). The notes are mostly eighth and sixteenth notes, with some quarter notes. Fingerings are indicated by numbers 1-5 below the notes. Measure 33 starts with a 6, followed by 6, 6, 4, 2, 6, 4, 2, 6, 6, 5, 4, 6, 4, 2. Measure 34 starts with 9, 8, 6, 5, 4, 6, 4, 2, 6, 6, 4, 6, 4, 2. Measure 35 starts with 6, 6, 4, 3, 6, 4, 2, 5, 5, 5, 5, 4. Measure 36 starts with 6, 5, 7, 6, 4, 2, 6, 4, 2. Measure 37 starts with 6, 4, 2, 6, 4, 2, 5, 5, 5, 5, 4. Measure 38 starts with 6, 4, 2, 6, 4, 2, 5, 5, 5, 5, 4. Measure 39 starts with 6, 5, 7, 6, 4, 2, 6, 4, 2. Measure 40 starts with 6, 4, 2, 6, 4, 2, 5, 5, 5, 5, 4.

Antonio
Amengual
6 SET. 2008

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

Measures 41-48 of the Continuo part. The score is written on a single staff with a 4/4 time signature and a key signature of one flat (B-flat). The notes are mostly eighth and sixteenth notes, with some quarter notes. Fingerings are indicated by numbers 1-5 below the notes. Measure 41 starts with 5, 6, 4, 2, 6, 4, 2, 6, 4, 2, 6, 4, 2. Measure 42 starts with 6, 5, 4, 2, 6, 4, 2, 6, 4, 2, 6, 4, 2. Measure 43 starts with 6, 6, 5, 6, 4, 2, 6, 4, 2, 6, 4, 2, 6, 4, 2. Measure 44 starts with 6, 6, 5, 6, 4, 2, 6, 4, 2, 6, 4, 2, 6, 4, 2. Measure 45 starts with 7, 6, 5, 4, 3, 2, 1, 6, 4, 2, 6, 4, 2. Measure 46 starts with 7, 6, 5, 4, 3, 2, 1, 6, 4, 2, 6, 4, 2. Measure 47 starts with 7, 6, 5, 4, 3, 2, 1, 6, 4, 2, 6, 4, 2. Measure 48 starts with 6, 4, 2, 6, 4, 2, 5, 5, 5, 5, 4.

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

49 50 51 52 53 54 55 56

Ch. Loup
 14 SET. 2008
Almeida/Cariz

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

57 58 59 60 61 62 63 64

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

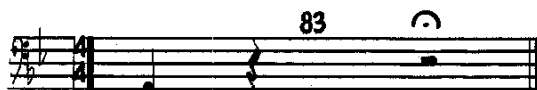
65 66 67 68 69 70 71 72

Amadeus

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH

73 74 75 76 77 78 79 80

CONTINUO - CANTATA BWV 010 - CORO INICIAL 01 (2ª ED.) - J.S. BACH



5

Antonio
11 SET. 2009
Antonio

CANTATA BWV 010

J.S.BACH

2ª EDICIÓN

DUETTO Nº 05

PARTITURA DE DIRECCION

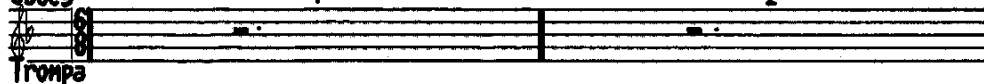
PAGINAS : 133 – 141

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes

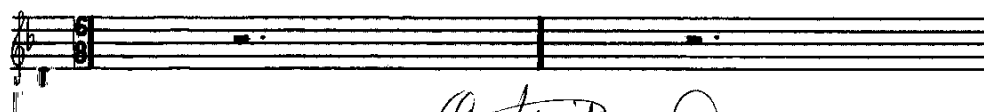
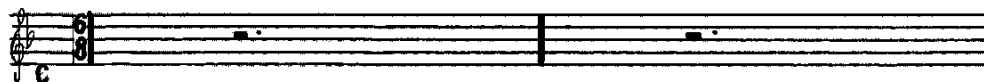
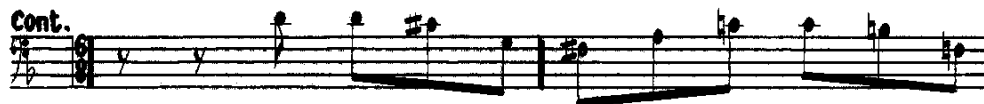
1

2



Trompa

Cont.



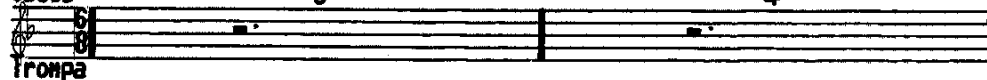
Antonio
6 SET 2009
Antonio

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes

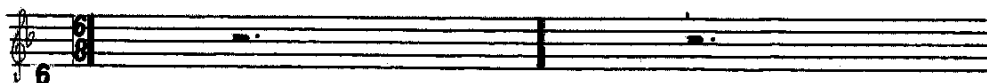
3

4



Trompa

Cont.



DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 5 6

Trompa

Cont.

Se- rá den- ni- ket

Se- rá den- ni- ket se- der ri- cor- dio-

Er den- ket der Barn- her- zig-

Antonio
16 SET 2009

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 7 8

Trompa

Cont

se- der ri- cor- dio- so y bon- da- do-

der Barn- her- zig- keit der Barn- her- zig-

so keit se- rá den- ni- ket se- der ri- cor- dio-

keit er den- ket der Barn- her- zig-

DIRECCION - CANTATA BWV 010 - DUETTO 05 (22 ED.) - J.S.BACH

Oboes 9 10

Trompa

Cont.

C E A so keit Se-er

T E A so keit Se-er rá den- ni-ket

Antonio
Chavez

DIRECCION - CANTATA BWV 010 - DUETTO 05 (22 ED.) - J.S.BACH

Oboes 11 12

Trompa

Cont.

C E A rá den- mi-ket se-der ri-Barn- cor-her- dio-zig-

T E A se-der ri-Barn- cor-her- dio-zig- so keit se-er rá den- ni-ket

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 13 14

Trompa

Cont.

E so se rá ni se ri cor dio
A keit er den ket der Barn her zig

E se ri cor dio
A der Barn her zig

Antonio
6 SET. 2009
Alvarez

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 15 16

Trompa

Cont.

E so se rá ni se ri cor dio
A keit er den ket der Barn her zig

E so se rá ni
A keit er den ket

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 17 18

Trompa

Cont.

6

E A so keit se-er rá den- ni- ket se- der ri- cor- dio-
A se- der Barn- her- zig- keit se-er rá den- ni- ket

Antonio
SET. 2009
Amadeo

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 19 20

Trompa

Cont.

C

E A so keit se-er rá den- ni- ket se- der ri- cor- dio-
A se- der Barn- her- zig- keit se-er rá den- ni- ket

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 21 22

Trompas

Cont.

E so y bon da do so
A keit der Barm her zig keit

E so ri cor dio so ya yu daa Su
A der Barm her zig keit und hilf sei nen

Antonio
18 SET. 2009
Amu en d'ariz

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 23 24

Trompas

Cont.

E A ya yu daa Su
und hilft sei nen

E sier vo al zaa Su sier vo i Al zais ra
A Die ner hilft sei nen Die ner Is ra el

DIRECCION - CANTATA BWV 010 - DUETTO (2ª ED.) - J.S.BACH

Oboes 25 26

Trompas

Cont.

E- sier- vo al- zaa Su sier- vo i Al- zals- ra-
A- Die- ner hilft sei- nen Die- ner is- ra- el

Ant. Fortit
6 SET. 2009
Quinto 2009

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 27 28

Trompa

Cont.

E- el ! ya- yu- daa Su sier- vo al- zaa Su
A- auf und hilft sei- nen Die- ner hilft sei- nen

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 29 30

Trompa

Cont.

C

E sier- vo Is- ra- el i Al- zals- ra-
A Die- ner Is- ra- el Is- ra- el

E sier- vo Al- zals- Su sier- vo i Al- zals- ra-
A Die- ner hilft sei- nen Die- ner Is- ra- el

Der Friede
6 SET. 2008
Amun en David

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes 31 32

Trompa

Cont.

C

E el !
A auf

E el !
A auf

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

Oboes

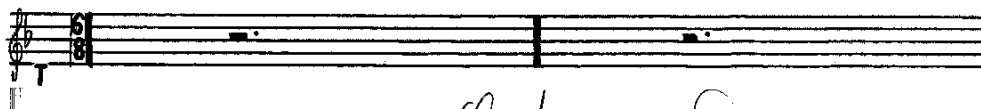
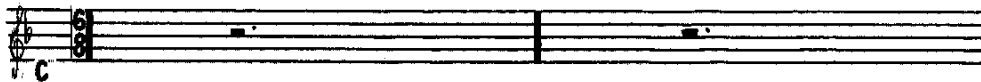
33

34



Tronpa

Cont.

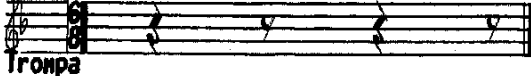


Antonio
SEY. 2009
Amiguel

DIRECCION - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

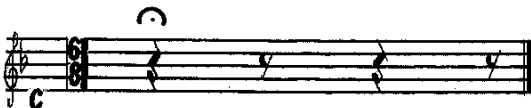
Oboes

35



Tronpa

Cont.



CANTATA BWV 010

J.S.BACH

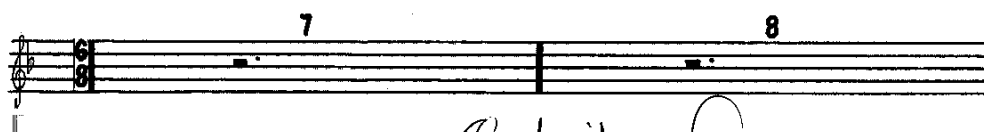
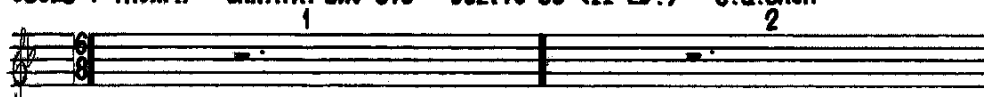
2ª EDICIÓN

DUETTO Nº 05

PARTITURA DE OBOES Y TROMPA

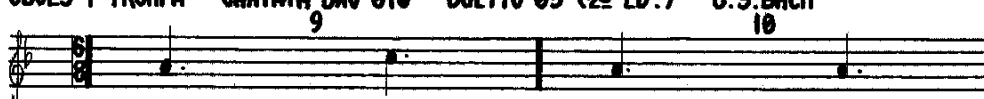
PAGINAS : 143 – 145

OBOES Y TROMPA - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

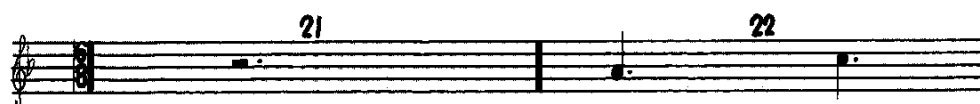
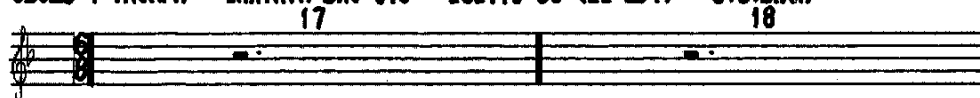


Antonio
6 SET. 2009
Amigaz

OBOES Y TROMPA - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

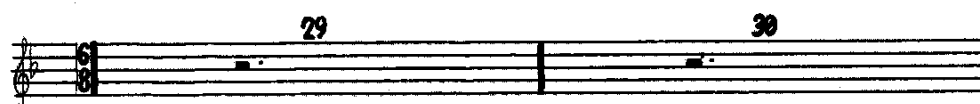
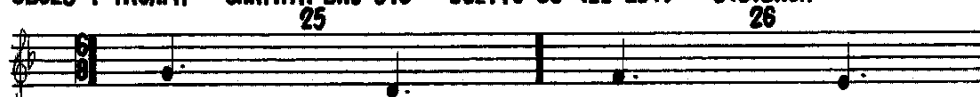


OBOES Y TROMPA - CANTATA BWV 010 - DUETTO 05 (22 ED.) - J.S.BACH

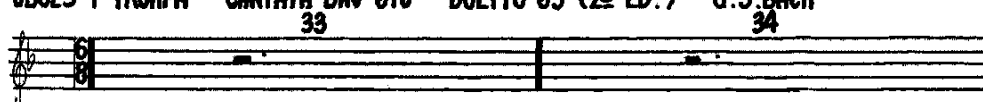


Antonio
6 SET. 2009
Alvarez

OBOES Y TROMPA - CANTATA BWV 010 - DUETTO 05 (22 ED.) - J.S.BACH



OBOES Y TROMPA - CANTATA BWV 010 - DUETTO 05 (22 ED.) - J.S.BACH



Antonio Díaz
6 SET. 2009

CANTATA BWV 010

J.S.BACH

2ª EDICIÓN

DUETTO Nº 05

PARTITURA DE CONTINUO

PAGINAS : 147 – 149

CONTINUO - CANTATA BWV 010 - DUETTO 05 (22 ED.) - J.S.BACH

Am. Louie
 16 SET. 2009
Am. Louie

CONTINUO - CANTATA BWV 010 - DUETTO 05 (22 ED.) - J.S.BACH

CONTINUO - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

17 18

19 20

21 22

23 24

Antonio
 6 SET 2009
Antonio

CONTINUO - CANTATA BWV 010 - DUETTO 05 (2ª ED.) - J.S.BACH

25 26

27 28

29 30

31 32

CONTINUO - CANTATA BWV 010 - DUETTO 05 (22 ED.) - J.S.BACH



Antonio
6 SET 2009
Antonio

CANTATA BWV 010

J.S.BACH

2ª EDICION

CORAL FINAL Nº 07

PARTITURA DE DIRECCION

PAGINAS : 152 – 155

CANTATA BWV 010

CORAL FINAL Nº 07

J.S.BACH

2ª EDICIÓN

**AGRUPAMIENTO Y DISTRIBUCIÓN DE
INSTRUMENTOS**

Voz : Soprano

**Instrumentos asociados : Violin I , Oboes I y
II y Trompa**

Voz : Contralto

Instrumentos asociados : Violin II

Voz : Tenor

Instrumentos asociados : Viola

Voz : Bajo

Instrumentos asociados : Continuo

DIRECCION CANTATA BWV 010 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

1 2 3

S
C
T
B

E Glo- ri- a sea con el Pa- dre
A Lob und Preis sei Gott den Va- ter

Handwritten signature: Luis Vazquez
 JUN 2008

DIRECCION CANTATA BWV 010 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

4 5 6

S
C
T
B

y el Hi- jo y und con
den Sohn

DIRECCION CANTATA BWV 010 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

7 8 9

E el Es- pi- ri- tu Geis- San- to
A dem hei- li- gen An- fang jetzt und

*Antonio
13 JUL 2008
Cruz de la Cruz*

DIRECCION CANTATA BWV 010 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

10 11 12

En el prin- ci- pio a- ho- ray
En el prin- ci- pio a- ho- ray
En el prin- ci- pio a- ho- ray
En el prin- ci- pio a- ho- ray

E A En el prin- ci- pio a- ho- ray
wie es war in An- fang jetzt und

DIRECCION CANTATA BWV 010 - CORAL FINAL 07 (22 ED.) - J.S.BACH

13 14 15

S sien- pre Por los

C ray sien- pre

T sien- pre Por los

B E A ih- sien- her- pre dar Por und von E- los wig-

Ch. Loria
1 JUN 2006
Arnu S. Loria

DIRECCION CANTATA BWV 010 - CORAL FINAL 07 (22 ED.) - J.S.BACH

16 17 18

S si- glos de los si- glos A-

C Por los si- glos de los si- glos

T si- glos de los si- glos A-

B E A si- glos de los zu E- wig- glos keit A-

DIRECCION CANTATA BWV 010 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

19 20 21

Men

14 JUN. 2007

DIRECCION CANTATA BWV 010 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

22

Men

Men

Men

Men

CANTATA BWV 010

J.S.BACH

2ª EDICIÓN

CORAL FINAL Nº 07

PARTITURA DE SOPRANOS

PAGINAS : 157

SOPRANOS CANTATA BWV 010 - CORAL FINAL 07 (22 ED.) - J.S.BACH

E A Glo- ri- a sea con el Pa- dre ter
 4 und Hi- den jo Sohn y und con
 7 el Es- pi- ri- tu San- to te
 10 En el prin- ci- pio a- ho- ray und
 11 wie es war in An- fang jetzt und

SOPRANOS CANTATA BWV 010 - CORAL FINAL 07 (22 ED.) - J.S.BACH

E A in- siem- mer- pre- dar Por und los von
 16 si- glos de los si- glos A-
 19 E- wig- keit zu E- wig- keit
 20 men
 22

Handwritten signature: Anton de Vries

CANTATA BWV 010

J.S.BACH

2ª EDICIÓN

CORAL FINAL Nº 07

PARTITURA DE CONTRALTOS

PAGINAS : 159

CONTRAALTOS CANTATA BWV 010 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

1 2 3
E A Glo- ri- a sea con el Pa- dre
A Lob und Preis sei Gott dem Va- ter

4 5 6
E A yel und Hi- der Jo Sohn y und con

7 8 9
E A el dem Es- hei- ri- gen tu Geis- San- to

10 11 12
E A En wie el es prin- ci- pio a- ho-
A wie es war im An- fang jetzt

CONTRALTOS CANTATA BWV 010 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

13 14 15
E A ray und siem- pre
A und in- mer- dar

16 17 18
E A Por los si- glos de los si- wig- glos
A und von E- wig- keit zu E- wig- keit

19 20 21
E A A-

22
E A men

Antonio
JUN 2000
Ortensio

CANTATA BWV 010

J.S.BACH

2ª EDICIÓN

CORAL FINAL Nº 07

PARTITURA DE TENORES

PAGINAS : 161

TENORES CANTATA BWV 010 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

1 2 3

E Glo- ri- a sea con el Pa- dre
A Lob und Preis sei Gott den Va- ter

4 5 6

E und Hi- den jo Sohn und con
A und den hei- li- gen tu Geis- San- to

7 8 9 10 11 12

E el Es- pí- ri- tu Geis- San- to
A den hei- li- gen tu Geis- San- to

E En el prin- ci- pio a- ho- ray
A wie es war in An- fang jetzt und

TENORES CANTATA BWV 010 - CORAL FINAL 07 (2ª ED.) - J.S.BACH

13 14 15

E in- siem- mer - pre dar Por los
A in- siem- mer - pre dar Por los

16 17 18

E si- glos de los zu si- glos A-
A E- wig- keit zu E- wig- keit A-

19 20 21

E
A

22

E men

Antonio
Amica
JUN 2008

CANTATA BWV 010

J.S.BACH

2º EDICIÓN

CORAL FINAL Nº 07

PARTITURA DE BAJOS

PAGINAS : 163

BAJOS CANTATA BWV 010 - CORAL FINAL 07 (2a ED.) - J.S.BACH

E Glo- ri- a sea con el Pa- dre
A Lob und Preis sei Gott dem Va- ter
E uel und Hi- den jo Sohn y und con
A el Es- pi- ri- tu San- to
den hei- li- gen Gei- ste
E En el prin- ci- pio a- ho- ray
A wie es war in An- fang jetzt und

BAJOS CANTATA BWV 010 - CORAL FINAL 07 (2a ED.) - J.S.BACH

E in- siem- mer- pre dar Por und von E- los
A in- siem- mer- pre dar Por und von E- los
E si- glos de los E- si- glos
A si- glos de los E- si- glos
E si- glos de los E- si- glos
A si- glos de los E- si- glos
E si- glos de los E- si- glos
A si- glos de los E- si- glos

*Antonio
García*